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THE ART TREASURES OF WASHINGTON

HELEN W. HENDERSON

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MICHAEL ANGELO (see page 371)
By Paul W. Bartlett

The Art Treasures of Washington

An account of the Corcoran Gallery of Art and of the National Gallery and Museum, with descriptions and criticisms of their contents; including, also, an account of the works of Art in the Capitol, and in the Library of Congress, and of the most important Statuary in the City

By

Helen W. Henderson

Author of "The Pennsylvania Academy of the Fine Arts," etc.

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Illustrated

Boston

L. C. Page & Company

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TO

Charles Grafly

SCULPTOR

THIS BOOK IS AFFECTIONATELY INSCRIBED

AND DEDICATED

Preface

THE following pages, written in the springtime in Washington, are, to the writer, intimately associated with that alluring season, and suggest an analogy between the awakening of nature and the quickening of art impulses in this most lovely city.

So rich and so manifold have been the influences operating toward the development of the book, that it becomes futile to try to place categorically one's order of gratitude. There are memories of long, studious days of solitude in vast and various halls of learning, where, according to the exigencies of the moment, the tent was pitched. These are made memorable by reason of an universal friendliness toward the wayfarer that seems a very fitting attribute of a capital city.

The book aims to cover the seriously conceived works of art in Washington, with special reference to its galleries, its museum, and its public statuary; but ignores the private collections, of which there are several of importance. It purports to bring to

the observer interested in the subject a *résumé* of the best that the city affords in the artistic field.

This best is culled from a great overproduction of the mediocre and the banal. More than most cities has Washington suffered at the hands of political schemers; and Congress has so systematically favoured the obvious and the futile, has expended such absurd sums for the acquisition of worthless material on the one hand, and has been so niggardly in its provision for official portraits on the other, that appreciation of the occasional masterpiece has been lost sight of in the ready ridicule of failures and mistakes. The Capitol and the city parks have naturally been the chief victims of this misdirected zeal.

The early efforts of the builders of Washington were in the right direction, and, within the last half score or more of years, a reversion to the intentions of the forefathers has resulted in a sort of renaissance in the capital city, long left, in the interim, to the undirected hand of destiny.

The work of the commission in charge of the development of the city has accomplished much to restore the intended dignity and simplicity of plan and arrangement. The erection of new and commodious quarters for the National Museum and the Corcoran Gallery of Art has stimulated both institutions to renewed usefulness and activity; while

new blood has been infused into the latter with its biennial exhibitions.

The National Gallery, for years less than a name, has through the generosity of its three benefactors become a live and vital actuality. The Museum, it is true, has developed along the lines of ethnology and natural history chiefly, and, though it contains some interesting collections of lace and ceramics, they have not appeared of sufficient importance, as yet, for inclusion in a work of this character. It has been thought more interesting to devote the available space to a consideration of the unique feature of the Museum's collections from the art standpoint — its aboriginal American pottery — the finest and largest general collection, of the kind, in the world.

In the preparation of these chapters dealing with the Indian pottery the writer has had every access to the voluminous writings on the subject by Mr. William H. Holmes, Dr. J. Walter Fewkes, and others contained in the annual reports of the Bureau of Ethnology, as referred to in the bibliography. It is hoped that the brief extracts here reprinted will direct attention to the original publications — papers wonderfully and thrillingly interesting, lavishly and beautifully illustrated, a very treasure trove of reading, instructive and highly romantic and entertaining. This collection of

aboriginal pottery has special point just now, when the new movement in art is searching out the elementals.

Mr. Glenn Brown's "History of the United States Capitol" has furnished most of the facts concerning that interesting edifice contained in this volume, and will be found a most thorough and complete record of the building, with numerous and elaborate plates illustrating the carefully accurate text.

The preparation of the following material has involved a number of interesting discoveries about Washington that tempt one to perpetual digression. There are many avenues of adventurous interest here only suggested, rich in material, perforce, but regretfully, eliminated as not strictly germane to the subject in hand.

HELEN W. HENDERSON.

PHILADELPHIA, August 1, 1912.

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The Art Treasures of Washington

CHAPTER I

THE DEVELOPMENT OF WASHINGTON

WASHINGTON lays proud claim to be one of the most beautiful cities of the world. In its great artistic composition, its combination of usefulness and beauty, the genius and sagacity of our forefathers is everywhere instanced; and amongst the treasures which the Capital preserves, is not one which rivals the city itself, with its broad thoroughfares, its verdant squares and circles, its handsome edifices, and generous park systems.

Washington has the advantage over the modern cities of the world, with the possible exception of Saint Petersburg, in having been designed and laid out as the capital of a great nation. It has no civic history which antedates the establishment of the government upon its site, and it is a unit in a sense

scarcely true of any other city, in that from the beginning everything has been planned to fit the purpose of the nation's executive administration, everything weaves together into the common pattern.

There is a tradition that George Washington, when a youth, surveying the lands of the opulent Lord Fairfax, and all unconscious of the brilliant career which the future had in store for him, predicted that a great city would occupy the territory now included in the District of Columbia. In later years, when serving under General Braddock he encamped with the British troops upon the hill now crowned by the National Observatory, he is said to have sat many times at the door of his tent and gazed at the undulating plateau on which the city rests; noted the broad river front and the surrounding hills, and with the practised eye of a practical surveyor, traced out the future abode of thousands.

Centuries before the physical advantages of the site had attracted the aboriginal Indians of our country. The Manahoacs frequented the region now occupied by the city, and in the spring assembled there to hold their yearly councils. Shad and herring ran in the river at this time, and great feasts were made while the return of the vernal season was heralded with joyous ceremonies.

When Captain John Smith sailed up the Potomac, in 1608, he found the country inhabited by numerous Indian tribes, and archæological treasures have been found in abundance where they had their camping ground.

The Potomac borders were again thoroughly explored in 1623-25, when Henry Fleet, the hardy English fur trader, visited the country. He wrote and published an enthusiastic description of the country about Washington, and doubtless influenced many of the emigrants of that time in favour of Maryland and Virginia, as a place desirable for settlement.

Amongst the first of these settlers was a company of Scotch and Irish people who established themselves within the limits of what is now the District, obtaining patents for a large tract of land, and calling their domain "New Scotland." Their descendants were amongst the original proprietors of the land upon which Washington is built.

It is told of a member of this colony, named Pope, that "he set up his lares and penates on the top of the hill, where the Capitol now stands. He called his plantation Rome, and a little stream that meandered along the base of the hill, the Tiber, believing that, in the course of time, a capital city greater than imperial Rome, would arise on the spacious plateau where he cultivated his crops."

The selection of a site upon which to erect the capital city of the United States was left to the wisdom of President Washington, who was empowered by the second session of the first Congress under the constitution, held in New York in the summer of 1790, to select a Federal Territory, "not exceeding ten miles square, on the Potomac River, at some space between the mouth of the eastern branch of the Conogocheague, for the permanent seat of the government of the United States."

There had been a severe contest over the selection of the Federal Territory; New York, Philadelphia, Baltimore, Trenton, Harrisburg, and many other places urged their claims to be made the capital city. The final adoption of the Potomac site was brought about by a *coup d'état* contrived by Jefferson and Hamilton. Through their ingenious manipulation, the bill fixing the permanent seat of the government on the banks of the Potomac was the argument which turned the scale and carried Hamilton's monument of statesmanship, the funding bill, which gave life to public credit and saved from dishonour the war debts of the States. The bargain carried both through.

The District of Columbia, or the Federal Territory, as originally laid out by the first commission, under the direction of President Washington, em-

braced one hundred square miles, so located as to include the thriving towns of Georgetown, Maryland and Alexandria, Virginia, together with the confluence of the Potomac River with its eastern branch and the adjacent heights. Maryland and Virginia ceded to the United States the territory required.

In 1846 all that portion of the District lying on the west bank of the Potomac was retroceded by Congress to the State of Virginia, so that the Federal Territory at the present time comprises sixty-four square miles and is bounded on three sides by the State of Maryland, with the Potomac River on its west.

Having chosen the area of the Federal Territory, Washington next turned his attention to the plan of the city. For this important task he had engaged the services of Major Pierre Charles L'Enfant, a skilful French engineer, to whom the country owes much for his intelligent and beautiful treatment of the design of the capital city.

L'Enfant (1755-1825) was a lieutenant in the French provisional service, and came to this country, with Lafayette, in 1777. He entered the Continental army in the autumn of that year, as an engineer, was made captain in February, 1778, and at the siege of Savannah was wounded and left on the field. Recovering, he afterward served under

the immediate command of Washington, and between the two, a warm friendship sprung up. He became a major in May, 1783, and was employed as an engineer at Fort Mifflin in 1794. He was appointed professor of engineering at the United States military academy in July, 1812, but declined. The insignia of the Society of Cincinnati, of which L'Enfant was a charter member, was designed by him at the president's special request, and he had in various ways shown the possession of marked artistic ability.

L'Enfant's plan shows that he was familiar with the work of Lenôtre, whose examples of landscape architecture, not only in France, but also in Italy and in England, are still the admiration of the world. L'Enfant had also the advantage of those maps of foreign cities, "drawn upon a large and accurate scale," which Jefferson gathered during his public service abroad; while from Jefferson's letters, we learn how he adjured L'Enfant not to depart from classic models, but to follow those examples which the world had agreed to admire.

Washington and Jefferson took an active interest in the plan, and L'Enfant presented a great artistic composition in his design, with its proposed park treatment, radial streets, beautiful vistas, reciprocity of site between points of interest, and grouping of Federal buildings. Streets, parks, and sites for

L'ENFANT'S PLAN FOR WASHINGTON

the President's House and the Capitol are shown on the original map practically as they exist to-day.

L'Enfant took his first draft to Mt. Vernon, where he remained a week, in consultation with Washington, during which time the plan of the Federal City was thoroughly matured. Alterations were made and the sketch completed under the direction of General Washington, who, with a clear understanding of the requirements and mechanical difficulties, gave close attention to everything pertaining to the District or to the city. The result of this collaboration was elaborate and magnificent and was duly set forth upon a map, finely drawn.

Washington, L'Enfant and Ellicott, who was doing the field work, went over the ground carefully together and "selected the sites of the 'grand edifices' where they would command the greatest prospect and be susceptible of the greatest improvement." The topography of the city and its surroundings developed a wealth of magnificent possibilities. The district, encircled by two beautiful rivers, nestled in an amphitheatre of hills — nothing could be more inviting to the artistic mind.

According to L'Enfant's map, the Capitol is placed on a centre line of four avenues — North, South, and East Capitol Streets, and what was to have been the Boulevard; an arrangement which created twelve pleasing and unbroken vistas, as one

approached the building from different directions. Similar views were allotted the President's House, which was so placed as to form the vista at the end of seven streets, with its southern front facing the Washington Monument.

The " grand edifices " were to have been located in the centre of parks. The plan provided that the Mall, extending from the Capitol to the Washington Monument, should contain through its centre, an avenue four hundred feet wide, and about a mile in length, bordered with gardens, ending in a slope from the houses on each side, and connecting the Monument with the President's Park. On both sides of this avenue, parks were to have been laid out, ending against a background of public buildings.

The pristine beauty of L'Enfant's plan was subject to menace from the very first. The young Frenchman was put in charge of its execution, after it was formally adopted, and had his own troubles in carrying it out. We read that " shortly after the streets were marked out, strictly in accordance with L'Enfant's plan, Daniel Carroll, who was one of the commissioners, assumed the right to begin the erection of his house in the middle of New Jersey Avenue, near the Capitol grounds.

" L'Enfant vigorously protested against its location, which would close the avenue and destroy the

symmetry of the general plan of the city; but his protests not being heeded, he gave orders one morning to his assistant to demolish the structure. Carroll hurried to a magistrate, obtained a warrant and stopped the demolition before it had proceeded very far. That night when L'Enfant returned to the city from Acquia Creek, where he was working busily getting out sandstone for the new Capitol, he was much chagrined to find his orders unfulfilled. He vowed the house should come down, and organizing a gang of labourers, secretly took them up the hill, after dark, and set them at work. By sunrise not a brick of the obnoxious dwelling was left standing." [1] L'Enfant carried his point, and when the house was rebuilt it was erected on North Carolina Avenue.

After the demolition of the Carroll house, however, L'Enfant was not in good favour and his unpopularity increased when he refused to allow his map to be published as a guide to the purchasers of lots, on the plea that such a distribution of the city's plan would be detrimental to the preservation of its best interests, as speculators would inform themselves of the desirable locations, and build unsightly edifices upon the finest streets. This attitude on the part of L'Enfant resulted in his dismissal from the service of the government.

[1] "Picturesque Washington," by Joseph West Moore.

He continued to live in Washington, and, in his old age, became a claimant for his services as the original designer of the city, constantly haunting the committee rooms of Congress, "a poor, but rather courtly, feeble, old man, attired in a long blue coat, closely buttoned high on his breast."

His claim was never considered, and it was the fashion, in those barbarous days, to laugh and sneer at what was called "L'Enfant's extravagant plan." He died in 1825, and was buried by charitable hands, on the Digges Farm, a short distance from the city. No stone marked his grave.

Eighty-three years later, in 1908, Congress appropriated $1,000 for the removal of the body of Major L'Enfant from the Digges Farm, in Maryland, to "some place selected by the District Commissioners, and for the erection of a suitable memorial, at the spot where the body should be reinterred." On May 22, 1911, the simple monument which marks his final resting place, on the green knoll in front of the old Lee mansion in Arlington Cemetery, overlooking the broad Potomac and the Capital, was unveiled with appropriate ceremonies.

At his second burial L'Enfant was given a military funeral, under the direction of the War Department. Exercises were held in the rotunda of the Capitol, where the body lay in state, and where addresses were made by Vice-President Sherman,

the French Ambassador, and Mr. Macfarland; after which a military procession escorted the body to Arlington, where it was reinterred April 28, 1909.

The society of graduates, in the United States, of the Ecole des Beaux Arts, offered to make the design for the monument free of charge, and held a competition for that purpose, which was decided subject to the approval of Mr. Cass Gilbert, President, and Mr. Glenn Brown, Secretary, of the American Institute of Architects. Mr. W. W. Bosworth won the competition, and his design was accepted.

The design of the memorial is of the old Colonial type. On the flat surface of the stone, between the balusters, the military sword of that period is carved in bold relief, with a wreath of laurel around the hilt. On the top of the capstone is a faithful reproduction of the map of Washington, as originally drawn by Major L'Enfant, together with a brief commemorative inscription. The base stone, eleven feet long by seven and a half feet wide, is formed of a single block. The material is of Knoxville graystone.

In the carrying out of the design of the city several grave mistakes have been made, the selection of sites for public buildings seeming, for a time, in later years, to have been a purely haphaz-

ard one. Each time that the French soldier's plan was departed from, disaster to the unity of the city ensued. The Capitol and Executive Mansion are on the ground originally intended for them. The completed structures more than justify the wisdom of the choice. The effectiveness of the White House is, however, marred by the erection of the State, War and Navy, and the Treasury buildings; the latter also causing the tiresome break in Pennsylvania Avenue, which causes so much inconvenience to residents of the city and is so confusing to strangers.

The Library of Congress is the first structure to bring an antagonistic element in relation to the Capitol. The Library is built across Pennsylvania Avenue, on the east, and destroys the fine view of the Capitol which the far distant end of East Capitol Street formerly commanded. Now the dome of the Capitol rising over the Library and seen in conjunction with the central feature of that edifice, produces confusion and discord.

Mr. Glenn Brown in speaking of the indifference shown by later generations to the preservation of the city's beauty, says: " The more the scheme laid out by Washington and L'Enfant is studied, the more forcibly it strikes one as the best. It is easy to imagine the magnificence of a boulevard four hundred feet wide, beginning at the Capitol and

ending with the Monument, a distance of nearly a mile and a half, bounded on both sides by parks, six hundred feet wide, laid out by a skilled landscape architect and adorned by the work of capable artists. . . . By this time, such an avenue would have acquired a world wide reputation, if it had been carried out by competent architects, landscape artists, and sculptors, consulting and working in harmony with each other. The parked portion of the Champs Elysées, which is approximately thirteen hundred feet wide and three-quarters of a mile long, would not have compared to it in magnitude or grandeur.

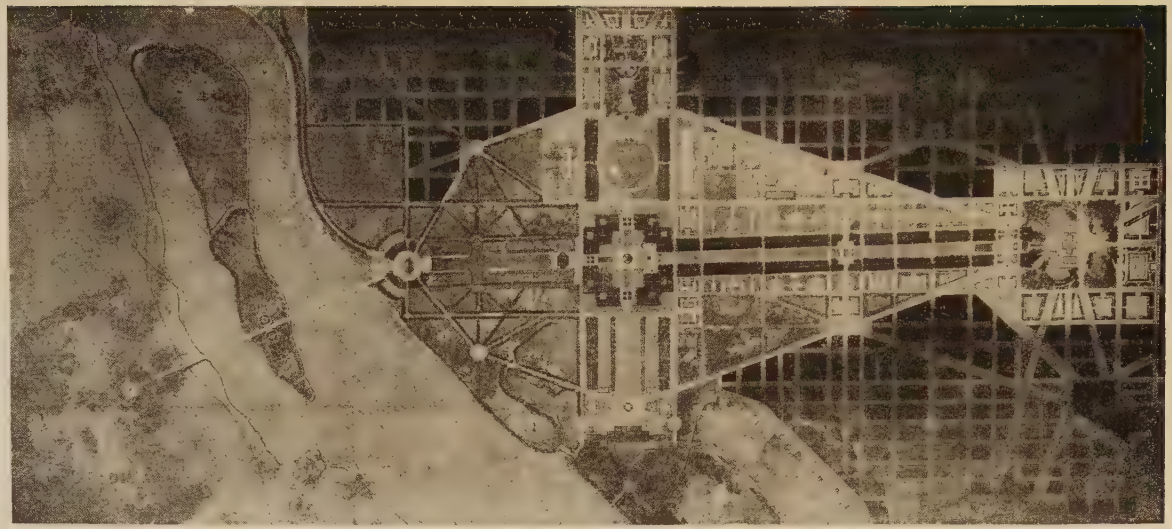
" The original plan can be commended for other reasons than those of beauty. It has every advantage in point of economy in maintenance, repairs, supervision, inter-communication, transportation, and accessibility of the departments to each other and to the public."

The " Congress House " and the " President's Palace " as he termed them, were the cardinal features of L'Enfant's plan, and those edifices he connected by " a grand avenue four hundred feet broad and about a mile in length bordered by gardens." At the point of intersection of two imaginary lines drawn through the centre of the Capitol and the White House, L'Enfant fixed the site of an equestrian statue of General Washington — one

of the numerous statues voted by the Continental Congress, but never erected.

When, in 1848, the people began to build the Washington Monument, engineers despaired of securing, on the proper site, a foundation sufficient for so great a structure, and consequently the Monument was located out of all relation with the buildings which it was intended to tie together in a single composition. To recreate these relations, as originally planned, was one of the chief problems of the Park Commission, which took charge of the development of Washington, about ten years ago, presenting its first report on the City of Washington, to the Senate Committee on the District of Columbia, on January 15, 1902.

In order to restudy the same models that had inspired the designer of Washington in the preparation of his plan of the city, and to take note of the great civic works of Europe, this commission spent five weeks of the summer of 1901 in Europe, and visited London, Paris, Rome, Venice, Vienna, Budapest, Frankfort, and Berlin. The recommendations for the future development of Washington consisted in suggestions for the grouping of future Federal buildings and important monuments in the centre of the city; for new park areas necessary to preserve features of natural beauty or to enhance the natural landscape; and lastly sugges-



GENERAL PLAN OF THE MALL

tions for the most feasible and artistic connecting links between the parks.

Two models were presented by the Park Commission with their report: one showing the city as it was at that time, and the other altered according to the recommendations of the commission. These are displayed in the Library of Congress. The model of the city as it was shows how an indifferent administration came near to destroying the great composition left us by the Father of the Country. "Since the days of Madison," says Glenn Brown in his address before the Washington Chamber of Commerce, on the development of Washington, "each park, building, and monument has been designed as an individual entity without relation to the other; thus the dignity of the composition has been lost. Looking from the Monument to the Capitol, one sees a tangle of trees, a jumble of unrelated buildings, jarring one with the other. . . . This model graphically displays the want of judgment in the disposition of Federal buildings without uniformity of design or grouping; and the thoughtless destruction of the beautiful vistas which constituted the fundamental and distinctive features of the original plan.

"The model for the Mall, which illustrates the proposed reinstatement and development of L'Enfant's design, demonstrates what may be accom-

plished by directness, simplicity, and dignity in park treatment, and grouping of classic structures. The composition contemplates two principal axes, one east and one west, beginning with the Capitol, and ending with the Lincoln Memorial;[1] the other beginning with the White House, having as its central feature the Monument Garden, ends with the monument to the Constitution makers.[1] The planting and roadways of the parks, the architectural adornments, and the disposition of the new buildings, are designed to emphasize these axes and enhance the dignity of the Capitol, the White House, the Washington Monument, the Lincoln Memorial and the monument to the Constitution makers, which are the principal points of interest and beauty in the composition.

"It is proposed that the Federal buildings for legislative purposes should be grouped around the Capitol; the Executive Department buildings around the White House; and that the Scientific Departments of the government should face the Mall. The centre of the Mall from the Monument to the Capitol will be a carpet of green, three hundred feet wide, bounded by four rows of stately elms on the north and south. Beyond the elms may

[1] The Lincoln Memorial and the Monument to the Constitution Makers, are two proposed structures contemplated by the Park Commission in its plan for the development of Washington.

MODEL OF THE CITY AS IT WILL BE, LOOKING FROM THE CAPITOL TO THE LINCOLN MEMORIAL

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be seen white, classic buildings. Between the Monument and the Lincoln Memorial is a broad canal two hundred feet wide flanked on either side by dense forests.

"In addition to the enclosure of the Capitol Grounds by classic structures on three sides, a terrace is proposed on the west facing Union Square where the Mall terminates. From the centre of the present terrace a fountain is brought to the new terrace, by a series of cascades to a basin of no mean dimensions, in which fountains will play and around which the steps, with richly treated balustrades, will wind.

"Union Square, in which the Mall terminates, is an important detail of the composition. It will have the new marble terrace of the Capitol on the east, classic white buildings on the north and south, and the Mall with its vistas, lawns, and trees on the west." In this square is to be placed the statue of General Grant, by Shrady, now in process.

"Where the rows of elms which form the boundary of the *tapis vert* on the Mall reach the Washington Monument, the plan broadens into the form of a Greek Cross. A base line, which is so much needed, is given to the Monument by the marble terraces depicted. The east terrace is a little above the surface of the park, while the west terrace is forty feet high and a broad and imposing flight

of steps leads from the formal garden, on the lower level, to the plaza around the great shaft. From the pavilions on the plaza, embowered in elms, visitors will be able to obtain many enjoyable views of the Monument, its garden and the canal, as well as distant vistas of the Capitol, White House, and the Lincoln Memorial."

From the Monument garden, west, according to the new plan, stretches a canal, thirty-six hundred feet long and two hundred feet wide with central arms and bordered by stretches of green, walled with trees, leading to a concourse raised to the height of the Monument platform. From this elevation of forty feet, a memorial bridge will lead across the Potomac directly to the base of the hill, crowned by the Mansion House of Arlington.

Reclamation of the Potomac flats, prosecuted since 1882, has added to the Monument grounds an area of about a mile in length, from east to west. The proposed treatment of this area, from New York Avenue to the river, includes the informal planting of a wood, marked by formal roads and paths, after the manner of the arrangement in the Bois de Boulogne.

Since the report of the Park Commission, much has been accomplished along the lines laid out in its pages. The great Terminal Station, the Agricultural Building, the New National Museum, the

MODEL OF THE CITY AS IT WILL BE, LOOKING FROM THE LINCOLN MEMORIAL TO THE CAPITOL

office buildings for the Senate and the House of Representatives, the Municipal Building, the buildings for the Bureau of American Republics and the Daughters of the American Revolution, as well as the monument to General Grant, have all been designed and placed to conform with the new plan for the development of Washington City.

CHAPTER II

THE CORCORAN GALLERY OF ART

Historical Sketch

THE Corcoran Gallery of Art is a monument to the magnanimity, cultivation, and far seeing judgment of its founder, William Wilson Corcoran, a native of Georgetown and a resident of Washington, who, during the course of a long and active life, had amassed great wealth, much of which was spent in the cultivation of the fine arts. His was one of the first of the considerable collections of paintings and sculpture in the United States, and is of especial interest and historical value, since it reflects, to a degree, the flavour of the time at which it was formed. Mr. Corcoran appears from the first to have had faith in the development of the art of his own country; and his private collection, which formed the nucleus of the present gallery, was practically confined to the works of contemporary American painters, while he was careful to stipulate, in making his gift to the nation, that the institution was "to be used solely for the pur-

pose of encouraging American genius in the production of works pertaining to the fine arts."

Mr. Corcoran was born at the close of the eighteenth century, on December 27, 1798, and as he lived to be ninety years of age, saw the beginnings of many schools of painting, was contemporary with the early struggles of our first native artists and the patron of many. The recognition of Constable, the discovery of the Venus de Milo, the birth and maturity of the Barbison School, the rise of the school of French Impressionists, and many other important and epoch-marking events, in the history of art, occurred not only within the lifetime, but within the memory of the philanthropist.

His opportunities as a patron of art and as a collector, were marvellous. His life spanned the lives of Millet, Diaz, Troyon, Rousseau, Courbet, Couture, Manet, and Delacroix, and he was but two years younger than Corot and Barye whom he also survived. He had attained mature manhood before the deaths of Stuart and Peale, of our American School of portrait painters, while Sully and Neagle were born and died within his dates.

He lived also in an important period of national history. His birth antedated by two years the removal of the seat of government of the United States to its present situation — until then virgin country. He grew up with Washington, became

one of her most flourishing citizens, and by his financial operations, as owner of one of the first banking houses of the city, and by early investments in city lands, which greatly increased in value when Washington became a thriving city, he became a millionaire.

His father, Thomas Corcoran, one of the principal citizens of Georgetown, was a native of Ireland, and emigrated to America in his youth, settling in Maryland, where, in 1788, he married Hannah Lemmon of Baltimore. He became a prominent business man of Georgetown, and was, at one time, magistrate, and also served as member of the levy court, postmaster, and college trustee.

William Wilson Corcoran, after pursuing classic and mathematical studies in the private schools, and at Georgetown College, engaged in business, at the early age of seventeen, under the direction of two brothers who combined with the dry goods trade, a wholesale auction and commission business, which was carried on successfully until 1823, when, on account of the great financial stringency of the time, it was compelled to suspend.

For thirty-nine years Mr. Corcoran continued to reside in Georgetown, giving his attention to mercantile affairs. In 1828 he took charge of the large real estate held in the District of Columbia by the United States Bank of Washington and the Bank

of Columbia, in Georgetown, and after his father's death, in 1830, devoted himself assiduously to this responsible trust, until 1836.

In 1837 he began business as a banker and broker in Washington, and three years later called into partnership George W. Riggs. In 1845 the firm established itself at the seat of the old United States Bank. It is interesting to note that amongst the first uses that Mr. Corcoran made of his accumulations was the disbursement of $46,000 in absolute discharge of the debts incurred by his early failure with his brothers, for which a legal compromise had been made in 1823. He paid them all to the uttermost farthing, with interest to the date of settlement.

The firm of Corcoran and Riggs was now strong enough to deal in large enterprises and acquired a national fame during the Mexican War by taking up the entire loan that was called for by the government in 1847-1848.[1] At one stage its transactions under this head were so bold that Mr. Riggs thought it more prudent to retire from the partnership. Mr. Corcoran now found himself with twelve million of the United States six per-

[1] When Mr. Corcoran retired from business, Mr. Riggs formed the firm of Riggs and Company. The bank still exists under the name of The Riggs National Bank, and occupies the site next door to the original house, which stood at the corner of Fifteenth and Pennsylvania Avenue.

cent loans on his hands in a falling market, already dropped one percent below the price at which he had taken them up. Nothing daunted, he embarked at once for London, and there, owing to the faith inspired by his business judgment and honour, he succeeded in enlisting the greatest banking houses of England, in support of a loan that seemed perilous, but which proved a source of great profit to all interested in it, besides bringing relief to the exchanges of the United States.

This negotiation, so creditable to his sagacity, courage and integrity, laid the basis of his own wealth, that came in time to be reckoned in millions.

In 1854 Mr. Corcoran retired from business and devoted himself to the management of his property, and to the disbursement of a very considerable fortune in the furtherance of public works. Colleges, churches, and theological seminaries were included in the list of his varied benefactions, of which the most indicative of the chivalry of his sympathetic nature, is the Louise Home, founded in memory of his wife and daughter, which is reserved to ladies of birth and education, whom the reversal of fortune has left resourceless, and where they are entertained as the founder's guests.

At the age of seventy-one years Mr. Corcoran carried out his long cherished scheme of establish-

ing, in Washington, an institution "dedicated to art." His gift to the city included the original building,[1] which still stands at the corner of Pennsylvania Avenue and Seventeenth Street, together with the ground surrounding it; his private collection of paintings and statuary, valued then at about $100,000; and an endowment fund of $900,000.

The erection of the building was begun in 1859, after the design of James Renwick, an architect of considerable reputation in New York, who had distinguished himself by the construction of Grace Church in that city, and who afterwards built St. Patrick's Cathedral and other New York churches. He also was the architect of the fountain in Union Square, and built Vassar College. In Washington he was known as the architect of the Smithsonian Institute.

Though inside the profession Renwick was esteemed very highly, in his time, in the light of today's development, his work does not appear scholarly. It was not sufficiently good to command permanent admiration. Neither does it express any particular originality, but is, on the contrary, largely adapted from classic models and possesses most of the faults which characterized the period at which he flourished.

[1] Now the Court of Claims.

The old Corcoran Gallery — which may be the more freely criticised since it has been replaced by a most beautiful building — is in a style much in vogue at the time of the Centennial, usually described, in contemporary accounts, as Renaissance architecture, on account of the curb, or modified Mansard roof, and the central and corner pavilions, which, in their purity, form the salient features of the architecture of the sixteenth century; and which, with certain perversions of proportion and so on, were revived to an unfortunate extent in America at about this time.

The combination of red brick with brown stone facings and ornaments was also considered very modish at the time, and the architect, who was fond of the florid, let himself go in the matter of superficial ornament — trophies, wreaths of foliage, garlands, finely carved, the monogram of the founder in medallions, repeated in the decoration, and the inscription "Dedicated to Art," which surmounted the entrance. Thirteen niches made the tour of the second story, and have since, for the most part, been converted into windows. These were intended for statues of artists, in white marble, and provided for a large commission which fell to an American sculptor, as we shall see further on.

Meanwhile, the outbreak of the Civil War ar-

rested the work of construction, and early in 1861 the government appropriated the building, just as it stood, in the rough, so to speak, for the Quartermaster-General's Department, retaining it until four years after the close of the war.

The subsequent claim, made by the trustees of the Corcoran Gallery of Art, for compensation for the use, by the government, of the property, referred, by act of May 24, 1870, to the Secretary of War, the Secretary of the Treasury and the Secretary of State, throws a very interesting light upon this feature of the usefulness of the building and its importance to the government in time of stress.

The Corcoran Gallery owing to its size, the solidity of its construction, and the fact that it was fire proof, or supposed to be, rendered it especially valuable as a stronghold for government purposes. During the years of the Rebellion, the city was an extensive military encampment. Its streets resounded with the march of troops, and all its available buildings were used for military purposes. Immediately upon the close of the war Mr. Corcoran made efforts to regain possession of his property, but it was not until four years later that the government was able to provide adequate accommodations for the quartermaster's effects. The actual tenure of the premises by the government was from August 22, 1861, to September 15, 1869,

— eight years and twenty-four days, for which the trustees claimed $300,000 indemnity and recovered $125,000 on April 15, 1872.

On the 10th of May, 1869, the property was restored to its owner, who at once placed it in the hands of a board of nine trustees, and we find the deed of gift dated May 18, 1869. The institution was chartered by act of Congress on May 24, 1870.

The trustees, named in the deed of gift, were selected by the donor from amongst his personal friends, and consisted of James M. Carlisle, a well-known lawyer; James C. Hall, a distinguished physician; George W. Riggs, Mr. Corcoran's business partner; Anthony Hyde, his confidential agent; James G. Berrett; James C. Kennedy; Henry C. Cooke, former governor of the District; James C. McGuire, a well known amateur in art, possessed, himself, of a notable collection; and William T. Walters, whose collections covering a wider field of pictures, sculpture, and *objets d'art,* were already attracting considerable attention in Baltimore. All of the trustees, with the exception of Mr. Walters, were residents of Georgetown and Washington.

These gentlemen were made the official recipients of the munificent bequest, or rather, according to the formal wording of the deed, the property was

"bargained and sold, aliened, enfeoffed and conveyed" to them "in consideration of the premises and the sum of one dollar current money of the United States."

After the institution was incorporated, in 1870, the general work of reconstruction and adaptation of the building to its original purpose was begun, and in 1871 was ready for occupancy.

It is important to remember that the completion of the Corcoran Gallery was coincident with a species of regeneration, which possessed the city of Washington at about this time. An exotic, whose situation was the arbitrary selection of our first president, Washington had had no normal growth, but, on the contrary, had been retarded, in every possible way, by jealousy and opposition, as well as frequent threats to remove the capital. The formal transfer of the government from Philadelphia to Washington took place in October, 1800. That it was a day of small things, is evident when one reads that "a single packet sloop brought all the office furniture of the departments, besides seven large boxes and five small ones, containing the 'archives' of the government." The officials numbered fifty-four persons, including President Adams, the secretaries, and the various clerks. They came to the city by different conveyances, and as they had left pleasant, comfortable quarters in

Philadelphia, the crudeness and discomfort of Washington was almost unendurable.

Mrs. Adams spoke of Washington as "this wilderness city;" and Secretary Wolcott in a letter to his wife said, "There are but few houses in any place, and most of them are small, miserable huts, which present an awful contrast to the public buildings. The people are poor, and, as far as I can judge, live like fishes, by eating each other."

The best description extant of the city, as it appeared at the time that the government took possession, is found in a letter written by John Cotton Smith, then a member of Congress from Connecticut. He says: — "Our approach to the city was accompanied with sensations not easily described. One wing of the Capitol only had been erected, which, with the President's house, one mile distant from it, both constructed with white sandstone, were shining objects in dismal contrast with the scene around them. Instead of recognizing the avenues and streets, portrayed on the plan of the city, not one was visible, unless we except a road, with two buildings on each side of it, called the New Jersey Avenue. The Pennsylvania Avenue, leading, as laid down on paper, from the Capitol to the Presidential mansion, was nearly the whole distance a deep morass covered with elder bushes, which were cut through to the President's house:

and near Georgetown a block of houses had been erected which bore the name of the 'six buildings.' . . . The desolate aspect of the place was not a little augmented by a number of unfinished edifices at Greenleaf's Point, and on an eminence a short distance from it, commenced by an individual, whose name they bore, but the state of whose funds had compelled him to abandon them.

"There appeared to be but two really comfortable habitations, in all respects, within the bounds of the city, one of which belonged to Dudley Carroll and the other to Notley Young. The roads in every direction were muddy and unimproved. A sidewalk was attempted, in one instance, by a covering formed of the chips hewed for the Capitol. It extended but a little way and was of little value; for in dry weather the sharp fragments cut our shoes, and in wet weather covered them with white mortar. In short, it was a new settlement."

Such was the capital city in which President Adams, Secretary of State, John Marshall, Secretary of the Treasury, Oliver Wolcott, Jr., Secretary of War, Samuel Dexter, Secretary of the Navy, Benjamin Stoddart, and the other officials of the Government took up their abode in the fall of 1800, twenty-four years after the Declaration of Independence. Congress began its sessions a few weeks later, and many and loud were the com-

plaints, of the new capital, uttered by all the assembled statesmen.

Newspapers in New York, Philadelphia and New England, and satirists everywhere, cracked many amusing jokes at the expense of the infant city. The Capitol was called "the palace in the wilderness," and Pennsylvania Avenue "the great Serbonian Bog." Georgetown was declared "a city of houses without streets" and Washington "a city of streets without houses."

The Abbé Correa de Serra, the witty Minister from Portugal, bestowed upon Washington the famous title of "the city of magnificent distances," referring to the great spaces between the scattered houses; while Thomas Moore, just then coming into prominence as a poet, visited the city in 1804, and contributed to the general fund of humour, at the expense of the unfortunate city, by the composition of this satire: —

"In fancy now beneath the twilight gloom,
Come, let me lead thee o'er this modern Rome,
Where tribunes rule, where dusky Davi bow,
And what was Goose Creek is Tiber now.

"This fam'd metropolis, where fancy sees
Squares in morasses, obelisks in trees;
Which travelling fools and gazetteers adorn
With shrines unbuilt, and heroes yet unborn."

During the administrations of Adams, Jefferson, and Madison the city improved considerably. Jefferson secured money from Congress for the public buildings, planted poplar trees on Pennsylvania Avenue, and did what he could to redeem that thoroughfare from its lamentable condition. He applied his artistic taste and skill to the work of beautifying the city.

The invasion of Washington by the British troops, in 1814, was a severe blow to the weak and slowly growing city. The troops dispersed throughout the city, burning and destroying a large amount of private, as well as public property. While the public buildings were burning a severe storm began, and the drenching rain fortunately extinguished the fires at the Capitol and White House and saved them from total destruction.

During the administration of John Quincy Adams, Washington had a population of nearly twenty thousand, but it was a slow going, uninteresting city, with very few signs of progress.

Even so late as 1840, Monsieur de Bacourt, the French Minister, wrote: "As for Washington, it is neither a city, nor a village, nor the country: it is a building-yard placed in a desolate spot, wherein living is unbearable." About this time there was a general renewal of the public buildings,

and after 1850 the city began to wear a somewhat brighter and more enterprising aspect.

The Civil War again arrested the hand of progress, and, for a few years after peace was concluded, Washington continued to be an unattractive city. At this time an English tourist wrote of it: "The whole place looks run up in a night, like the cardboard cities Potemkin erected to gratify the eyes of his imperial mistress, on her tour through Russia; and it is impossible to remove the impression that, when Congress is over, the place is taken down and packed up till wanted again."

In the year 1870 Washington was suddenly aroused from its lethargy. After seventy years of existence it had not realized the expectations of its friends, or greatly lessened the opposition of its enemies. The situation was critical. Its use by the Federal soldiers in the Civil War had made thousands of intelligent northern men familiar with its discomforts, its shiftlessness, and its lack of the qualities desirable in the seat of the government of the American Nation.

The project to remove the national capital to St. Louis, vigorously started by a western man of energy and persistency, gave Washington, at this time, a great fright. The proposition of removal received the hearty endorsement of the West, and

a large delegation in Congress was pledged to its advocacy. St. Louis was ready to expend millions to obtain the splendid prize, and other large western cities came forward with offers of influence and money, enthusiastic over the plan.

At this juncture a strong man came into leadership — Alexander Shepherd — well known afterward, to the country, by his sobriquet of "Boss Shepherd." The history of his political activities makes romantic reading. He believed in Washington, and joining his personal ambitions to the larger issues, succeeded in turning aside the current which opposed her; until Congress finally disposed of the whole question of removing the capital, by appropriating $500,000 to begin the erection of the State, War and Navy Building.

General Grant was president and his friendship for Shepherd was marked and enduring. As governor of the District, the latter forced public improvements against all opposition, determined that the city should no longer be a reproach to its people. The old municipal form of government was abolished and the conservative *régime* of the past swept away. Eighty of the three hundred miles of half made streets and avenues were improved, and nearly all the thickly settled streets of the city were paved with wood or concrete. A general and costly system of sewers was begun,

scores of new parks were graded, fenced, and set with trees and fountains. The old Tiber Canal was filled up, and the greatest nuisance of Washington was thereby shut out of sight.

This digression will serve to recall to the mind of the reader the peculiar circumstances which characterized the early history of Washington — to explain the somewhat tardy awakening to artistic consciousness and appreciation of the fine arts, which is apparent in the city.

The Corcoran Gallery of Art was then one of the first of the institutions established by this forward movement. It was carried by the wave of progressive Americanism, which culminated in the Centennial Exhibition, of 1876. Two of the most important museums of the country — the Metropolitan and the Boston Museum of the Fine Arts were incorporated in the same year as the Corcoran Gallery — 1870. The opening of the actual gallery, however, antedated that of both of these institutions by several years. It occurred on January 19, 1874, when the picture galleries, octagon room, and the hall of bronzes were thrown open for private exhibition. One of the first of the visitors to arrive was the president, General Grant, and many other distinguished personages thronged the halls during this brilliant and crowded inauguration, and Mr. Corcoran was warmly congratu-

lated upon the fulfilment of his munificent plans.

Preparations for the installation of the galleries had occupied three years. In 1873 Mr. Walters, one of the trustees, and the chairman of the purchasing committee, had been empowered by the board to purchase in Europe works of art for the gallery. The choice fell the more naturally to Mr. Walters, as he was that year made art commissioner from the United States to the International Exposition at Vienna.

The most important of his purchases at this time was the collection of Barye bronzes, which still remains one of the chief glories of the institution, and grows yearly in value and rarity.

On April 29, 1874, the halls of sculpture and of bronzes were opened, and in December of the same year all was at the disposal of the public. The building, which in the light of later sophistication appears cumbrous and ill adapted to the uses of a museum, was, at the time of its inauguration, regarded as one of the sights of the city — its solid construction, its lofty ceilings — still proudly designated as the highest in Washington — its heavy enclosed stairway leading directly from the entrance to the second floor, were accepted by citizens and visitors to the capital in the true spirit of the giver.

The Octagon Room, built over the vestibule, on the second story, is still spoken of with respectful admiration, and was designed to contain the famous "Greek Slave," one of the chief treasures of Mr. Corcoran's private collection. The room was undoubtedly inspired by the Salle of the Venus de Milo, at the Louvre, where the *chef d'œuvre* is effectively displayed against a red curtain. The walls of the Octagon Room were hung with handsome maroon paper, against which the white marble of Powers' masterpiece was richly relieved. The main picture gallery was ninety-five feet nine inches by forty-four feet six inches, with a height of twenty-four feet to the cornice of the arched ceiling, and thirty-eight feet to the inner skylight. All the picture galleries communicated by high, arched doorways, and were lighted from the roof.

The contract for filling the niches of the old gallery with full-length marble statues of eminent painters, sculptors, and architects, for which the plan of the building provided, was given by Mr. Corcoran to Moses Ezekiel (1844 —) then a rising young sculptor, living in Rome. Ezekiel was born in Richmond, Virginia, and was much in the public eye at the time that Mr. Corcoran selected him to complete the ornamentation of the Gallery. In 1872 he modelled the colossal bust of Washington, now in Cincinnati, which gained him admission

into the Society of Artists of Berlin. In 1873 he won the Michael Beer prize, never before given to a foreigner, and in 1874 the Jewish Secret Order of the Sons of the Covenant commissioned Ezekiel to erect the group, entitled "Religious Liberty," for the Centennial Exhibition. It was unveiled, in Fairmount Park, on November 30, 1876, and now stands in front of Horticultural Hall.

When Mr. Corcoran, desirous of patronizing only American talent, cast about for a sculptor capable of executing the proposed statues for the exterior of the Gallery, his choice fell naturally upon Ezekiel, who had so notable a record of accomplishment, though the selection was more creditable to his zealous intentions than to his artistic judgment, as results amply proved.

The four niches on the front façade were first equipped. Colossal statues of Phidias and Raphael, carved in Carrara marble, were sent from Rome in 1879, and placed, one on each side of the centre of the building. In 1880, Michael Angelo and Albrecht Dürer took their stands in the two remaining niches, and Sculpture, Painting, Architecture, and Engraving were represented. By 1884, the seven receptacles, on the Seventeenth Street side, were fitted with statues of Titian, Rubens, Da Vinci, Rembrandt, Murillo, Canova, and Crawford, and in 1886 the bronze medallion of

W. W. Corcoran, which still embellishes the front of the building, was in place.

The whole idea of the statues was unfortunate, and, with the removal of the Gallery to its present site, no provision was made for them.

CHAPTER III

THE NEW BUILDING

The old gallery served its purpose for a little less than a quarter of a century. Before the expiration of the first score of years of its existence, however, it became apparent that the building, which had at first seemed so commodious, would be, in a comparatively short space of time, wholly inadequate for the proper display of the growing collections of the gallery, while larger and better facilities were already required for the rapidly advancing free school of art, for which thoughtful provision had been made by Mr. Corcoran. At the same time it was found that, owing to the inability to acquire land adjoining its site, it would be impossible to enlarge the original building so as to meet the future wants of the two establishments.

These conditions pointed to the necessity of providing, without delay, for the erection of a larger, more conveniently arranged, and better lighted building, upon a plot of ground large enough, not only to furnish space for the projected structure,

but also to provide for such enlargements of the gallery as might be required by its normal growth.

In selecting the site of the present gallery, the trustees were again in the vanguard of progress that set the pace for the reclamation of the whole of this lower northwest section, which had been considered irretrievably swampy and malarious, and had been relegated to the uses of what is poetically termed a dump, but which is now transformed into one of the most beautiful park spots of Washington.

The land was purchased on April 3, 1891, and on January 9, 1892, it was determined to erect the new gallery, building on the eastern portion of the plot thus acquired. The architect of the new building was Ernest Flagg, chosen from a number of prominent men, who had been invited to compete for the commission. His plans were accepted with certain modifications and alterations, and he was employed to carry them out, under the supervision of a special building committee, created for that purpose.

Ground was broken on June 26, 1893; the corner stone laid on May 10, 1894, and on January 8, 1897, the keys of the new building were delivered to the trustees, and the work of transferring the exhibits from the old to the new building was commenced.

On the evening of the twenty-second of February of the same year, the formal opening of the new building was celebrated with a private view, to which more than three thousand invitations were issued. The attendance included the president of the United States (Grover Cleveland) and Mrs. Cleveland; the members of the president's cabinet, with their wives; foreign ambassadors and ministers, and the members of their respective legations; senators and representatives in Congress; the judiciary; artists and connoisseurs of the arts; officers of the army and navy; and hundreds of ladies and gentlemen, prominent in private and public life. The whole building was brilliantly illuminated by over three thousand electric lights, presenting a scene of rare beauty; and the music by the Marine Band, which was present by courtesy of the Secretary of the Navy, added charm to the occasion.

The reception committee consisted of the members of the Board of Trustees, as then constituted, including: Edward Clark, Samuel Kauffmann, Frederick B. McGuire, Walter S. Cox, Charles C. Glover, Calderon Carlisle, Matthew W. Galt, William Corcoran Eustis and Thomas Hyde.

The building stands with its main front on Seventeenth Street, extending from New York Avenue on the north to E Street on the south, a dis-

tance of two hundred and fifty-nine feet, with a depth of one hundred and thirty-three feet, and occupies about half of the lot. The style of architecture is the so-called Neo-Grecian, the material being white Georgian marble, on a basement of Milford pink granite. The first story is pierced with windows; the second story rises in a solid white wall broken only by a row of open-work marble panels along the upper edge, which serve as ventilators to the galleries.

Between these panels and the cornice, which is rich in ornamental carving, extends a narrow frieze, bearing, in Roman letters, the names of famous painters and sculptors of ancient and modern times. The roof of glass slants sharply upward to the ridge, which is finished by a cresting of bronze, terminating at each end of the building in a winged griffin.

The severity of the elevation is broken by the curve at the north end, in which are located the art school and a lofty semicircular room, known as the hemicycle, designed for lectures, special exhibitions, etc.

The main entrance to the building is on Seventeenth Street, which, at this point, takes on the aspect of a broad and handsome boulevard, leading on to Potomac Park and to the Speedway. The imposing doorway is flanked on each side by a co-

THE CORCORAN GALLERY OF ART

lossal lion in green bronze, mounted on a white marble pedestal. These are reproductions of the famous lions by Canova, which guard the tomb of Pope Clement XIII, in St. Peter's, at Rome, and were a feature of the entrance to the old building.

The situation of the Corcoran Gallery could scarcely be improved upon. It stands detached from other buildings, faces the broad green of the President's Park and commands an extensive view of the White House and grounds, the Mall, the Tidal Reservoir and the Washington Monument. It profits of these public parks, which furnish a most appropriate setting for the elegance of its clear cut lines, its handsome proportions, and its beautiful colour. Its one preëminently successful architectural feature is its absolute fitness for its rôle of art museum. The Corcoran Gallery essentially looks the part.

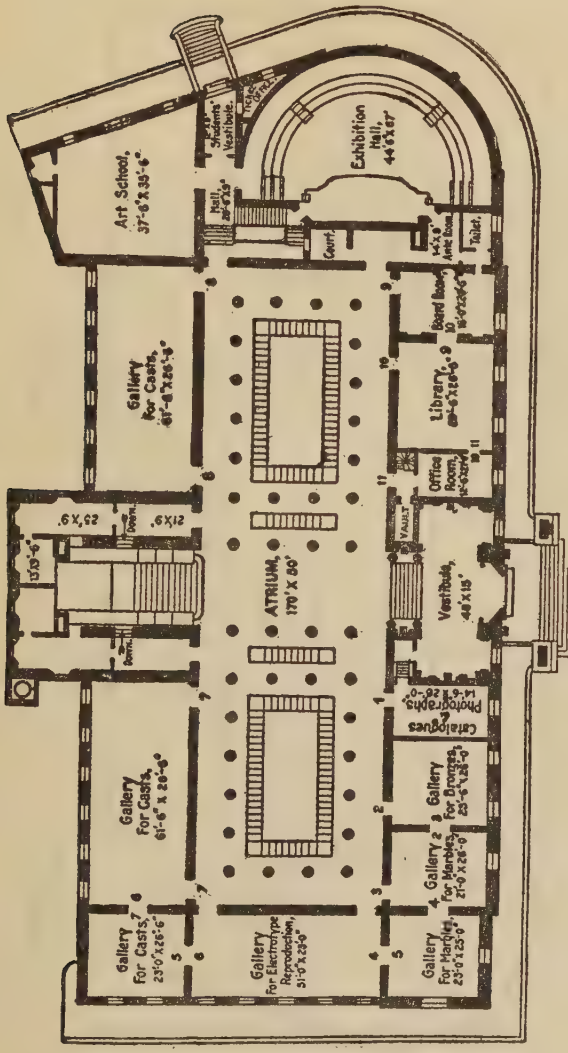
Passing through the entrance, a broad and easy flight of steps leads directly to the main hall or atrium, a spacious apartment extending the length and breadth of the building, lighted by skylights in the roof, through large openings or light wells in the floor above, which is supported by forty fluted monolith columns of Indiana limestone. This wide hall is devoted to the display of the collections of casts from the antique and Renaissance periods, and from it opens a chain of smaller communicating

rooms, which, with the exception of those required for the library, administration offices, etc., are also dedicated to sculpture and contain the original marbles, bronzes, additional casts, and the famous Barye Collection.

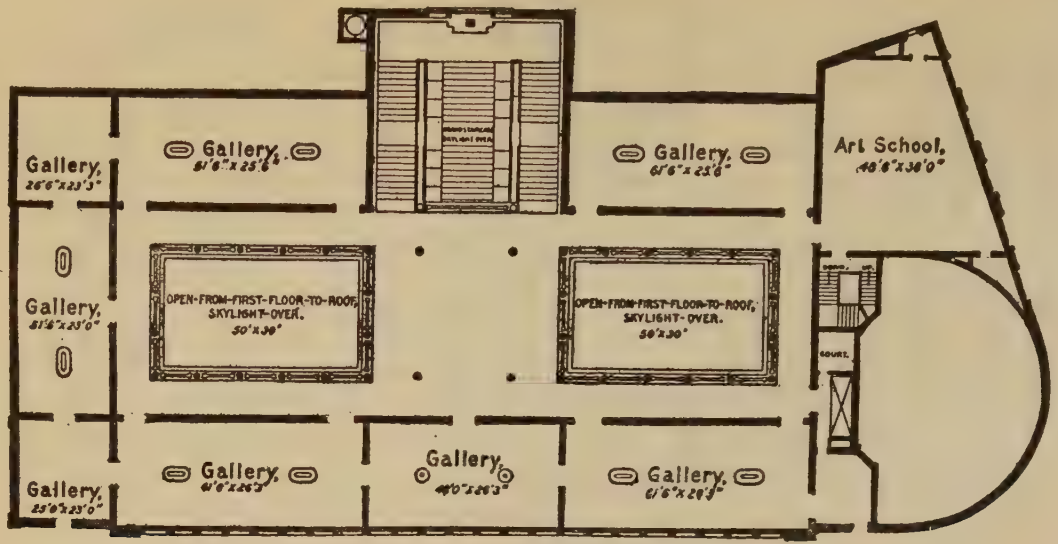
Directly opposite the entrance, and across the full width of the atrium, rises the grand white marble staircase, fifteen feet in width, and of easy tread, which leads to the second story, and forms one of the most imposing of the architectural features of the interior of the building. The second floor repeats the arrangement of the main floor — the central hall, from which open off eight picture galleries. The immense skylight is supported by thirty-eight fluted monolith columns of Indiana limestone.

As has been pointed out, the Corcoran Gallery possesses sufficient ground in the rear of its building to enlarge several times its present area, a necessity which may arise with the increase of the permanent collections, and the growth in magnitude of its biennial exhibitions of contemporary American paintings.

Of these biennial exhibitions there have been three, limited according to the policy of the exhibition committee, to paintings in oil by living American painters. The first exhibition was held from February 7 to March 9, 1907, and included three hundred and ninety-seven works of sufficient im-



PLAN OF THE GROUND FLOOR, THE CORCORAN GALLERY OF ART.



PLAN OF THE SECOND STORY, THE CORCORAN GALLERY OF ART.

portance to place the exhibition at once in the forward ranks of similar exhibitions throughout the country. The jury of selection for this initial exhibition included: for New York, Irving R. Wiles, H. Bolton Jones, and Louis Loeb; for Philadelphia, Hugh H. Breckenridge, Thomas P. Anshutz, and John Lambert; for Boston, Edmund C. Tarbell, Thomas Allen, and Herman Dudley Murphy; and for Washington, Richard N. Brooke, Max Weyl, and C. H. L. Macdonald. The jury of awards and hanging committee consisted of Irving R. Wiles, Edmund C. Tarbell, Hugh H. Breckenridge, Ralph Clarkson, and Richard N. Brooke.

Towards the success of this initial effort in a new direction, three Washingtonians contributed generously, by offering the following prizes: the W. A. Clark Prize of one thousand dollars, accompanied by the Corcoran Gold Medal; the Charles C. Glover Prize of five hundred dollars, accompanied by the Corcoran Silver Medal; and the Victor G. Fischer Prize of two hundred and fifty dollars, accompanied by the Corcoran Bronze Medal. These were awarded respectively to Willard L. Metcalf, for his exhibit entitled, "May Night," Frank W. Benson, for his "Against the Sky," and to Edward W. Redfield, for his "Lowlands of the Delaware."

During the month that the exhibition remained

on public view, it was visited by over sixty-two thousand persons and the total sales amounted to $49,000. In view of this unusual success and of the marked interest in the exhibition manifested by the artists, art lovers, connoisseurs, and the public at large, the trustees of the gallery determined to hold a similar exhibition in 1909. For this exhibition Senator Clark came forward handsomely with an offer to finance the whole burden of the prizes, and donated the sum of $5,000 towards this purpose, which was accepted by the trustees. The amount was divided into four prizes of two thousand, fifteen hundred, one thousand, and five hundred dollars respectively; and the winners at the second exhibition, held from December 8, 1908 to January 17, 1909, were, Edward W. Redfield, Joseph DeCamp, Robert Reid, and Frederick Carl Frieseke.

Senator Clark repeated his generous donation for the third exhibition, held in the galleries from December 13, 1910 to January 22, 1911, the awards going to Edmund C. Tarbell, Gari Melchers, Childe Hassam, and Daniel Garber. The same sum has been put at the disposal of the management by Senator Clark, for the fourth exhibition in the series which is announced to take place from December 17, 1912 to January 26, 1913.

The three exhibitions of contemporary oil paint-

ings, held in the Corcoran Gallery, were attended by over one hundred and fifty thousand persons. Seventy-three pictures were sold, aggregating $136,410, and of this handsome total, twenty-eight were purchased for the permanent collection of the institution.

If the opening of the new building marked a species of regeneration in the Corcoran Gallery of Art, the biennial exhibitions have undoubtedly greatly stimulated the vitality, the growth, and general usefulness of the institution.

That the Corcoran Gallery has not made strides commensurate with the activities of the two great museums, whose contemporary it is in point of actual birth, is attributable to several causes. Of these not the least potent is the fact that the Gallery, unlike the Boston and the Metropolitan Museums, which were the logical product of a community's needs, had its conception in the brain of a benefactor, considerably in advance of his locality. The locality is just beginning to catch up with the spirit of the founder, and the biennial exhibition has been the one great spontaneous flower of the thirty-eight years of the Gallery's existence.

This, more than anything else, has justified the purpose of the institution; a fact that is amply proven by the public's instant and overwhelming response to its call. The figures given outstrip

easily those of institutions older in the field of exhibitions. In the realm of the Gallery's usefulness no better way has yet been devised to further Mr. Corcoran's project "to encourage American genius."

CHAPTER IV

THE NUCLEUS OF THE COLLECTIONS: THE HUDSON RIVER SCHOOL

THE nucleus of the collections of the Corcoran Gallery of Art has a certain flavour of the time at which the collection was formed that is not without its attraction. In it is preserved a sequence of examples of the best of the painters in vogue in the early half of the last century, and it represents fairly adequately what was bought and liked by contemporary collectors of the epoch.

The fragmentary group of portrait painters who survived the decline of the English bred artists, the so-called Hudson River School of landscape painters, and the early reflections of the influence of the Düsseldorf School upon the group of native painters, struggling to find themselves, figure prominently in the catalogue of the original gift, which numbers eighty-one pictures and five pieces of statuary; while the eleven pictures bought in Europe by Mr. Walters, and added to the collection before the date of the opening, are an echo of the Salons of that period.

The best days of our early art had reached their maximum with Gilbert Stuart, and may be said to have declined from the epoch of that distinguished personage. The generation of painters who had drawn their inspiration from the English School of portrait painting had died out, and their traditions with them. With the passing of Benjamin West the link with the mother country was broken and the vogue of historical painting languished.

Nationalism began to be a force in the lives of the American people; and with it came a desire for independent expression. They began to look within for beauty and inspiration, and the range of vision was extended and the illimitable resources of the country, in the realm of the picturesque, were made manifest to thousands by the opening up of our first railroads and grew apace.

The awakening was general — it pervaded all the arts. Poets were born who sang of the wild beauties of our country; novelists and essayists disclosed the mysteries and enchantments of the regions of the upper Hudson, and out of the general trend of thought a new development of landscape painting was evolved.

The early efforts of this school were illustrative, filled with as much of the map of the country portrayed as patience and an intimate knowledge of the topography of the landscape could provide.

With courage born of a magnificent ignorance these painters attempted the impossible. Knowing nothing of the art of selection — of summarizing — of simplification — of concentration — of massing — and with but small technical equipment — they painted a faithful panorama of the scene before them, over which the eye wanders, undirected, subject to a variety of impressions, but with no sense of unity or completeness.

Nature lovers they were, filled with ardent aims and ambitions to become artists — dreams that were never realized. In their attitude toward nature, they had the support and sympathy of their audience and their influence upon public taste was as long and enduring as it was deleterious. It would seem that Cole, at least, had some idea of how far he fell short of his goal, for he writes: "I would give you a fuller description of what I intend to do, but unfortunately my intentions cannot be fulfilled. I have advanced far with the first two pictures,[1] and find all my gold is turning to clay.

[1] Reference is made here to a series of five pictures upon which Cole was engaged in 1834, at Catskill. The subject was "The History of a Scene" as well as an "Epitome of Man." The same scene was to have been represented in each of the pictures — the first in a savage state; the second, the simple, when cultivation had commenced; the third the state of refinement and highest civilization; the fourth the vicious or state of destruction; and the fifth, the state of despoliation, when the works of art are again resolving into elemental nature.

I know my subject is a grand one, and I am disappointed at finding that my execution is not worthy of it. In the first picture I feel that I have entirely failed; in the second I am rather better pleased; but perhaps it is because there is so much unfinished. I have no doubt but they will please some of my indulgent friends but they are not what I want."

The term Hudson River School has come, in the light of the actual contributions which the painters so classified made to the world of art, to be almost a term of reproach. For most of us the landscapes of this time are repellent and dry as compared with the fuller revelations of the rich, suggestive canvases of Constable, Courbet, and the Barbison School, through which modern thought in landscape, traces its descent.

History, however, records them as a little band of self-educated pioneers — as the precursors of that return to nature, which, unknown to them, had led also Rousseau and his followers to Barbison and was to become in literature and painting the strong, distinctive characteristic of the nineteenth century.

Taken in relation to their opportunities, their accomplishment seems admirable, and the history of their struggles — the persistence of the passion in the face of every physical discouragement,

forms a basis of character from which any school of painting might be proud to trace its roots.

As the founders, or chronological forerunners, of a national school of landscape painting, these men have in the logical sequence of an historical picture gallery dedicated to American painting their immense importance. Progenitors of the present robust school of native landscape painters, they cannot by any possible stretch of imagination be supposed to be. Their ideals hark back to the brilliant epoch of seventeenth century landscape painting, and their productions seem to be the last emasculated flicker of the influences of Claude Lorrain and of Nicholas Poussin.

Italy had found, in Poussin and in Claude, two masters able to comprehend it and to express its hidden poetry. The purely decorative preoccupations of their followers contributed to the formation of that conventional branch of painting known as the historical landscape.

In this are found many second rate and insignificant compositions, for which neither Poussin nor Claude can be held responsible. After them came painters who did not trouble to go direct to nature for their studies, but who were content to imitate their glorious predecessors: for instance — Jean Glauber, who painted Italy before visiting it,

and François Millet, who painted it without ever seeing it.

Then came copiers of copiers, whose works have neither style nor anything natural about them. Such painters brought about a legitimate reaction against a branch of art which they gradually discredited.

Our Hudson River men, as we have said, returned to nature — but with a prejudiced eye. In their work there is nothing naïve or unsophisticated, on the contrary, everything to indicate an intense *parti pris* for the literary in art — for the style which we are to suppose must have become familiar to them — since in their youth they did not travel — through the engraving and the chromo, just making its *début*.

We know that Durand was an excellent engraver, and that both Kensett and Cole had practised the art as a means of livelihood long before they were able to devote themselves to painting. Thus it is that the engraver's, rather than the painter's feeling, is evident throughout their canvases, which are accurate, statistical, and dry. That it was not only the manner, but the subject of the engraving that impressed them, and that they must have seen and copied many engravings of famous pictures is evident from the fragments of letters and diary of Thomas Cole that have been preserved.

His allusions to Claude — of whom he speaks with the highest reverence — indicate the immense influence which that painter exerted upon his work. Such passages as the following occur constantly in his correspondence: "In Rome I was about three months, where I had a studio in the very house where Claude lived." "Claude to me, is the greatest of all landscape painters, and indeed I should rank him with Raphael or Michelangelo. Poussin, I am delighted in." "Of landscapes my favourites are Claude and Gaspar Poussin."

Like Gaspar Poussin, the Hudson River painters too often gave themselves up to an exuberant fancy, accumulating in one picture a variety of motives grouped together without much choice. Gaspard lacked the unity, the fine sense of proportion and the strong, expressive force of Nicholas Poussin. The superabundance of needless and incoherent detail proved rather a lazy mind than a wealth of imagination.

Poussin, on the other hand, was close in touch with nature during the execution of his pictures. His daily walks, before and after work, were not chosen at random. He would go into the country, to study the various details he intended to put into the work he was engaged upon. Although he borrowed from nature in this way, it was rarely that he copied exactly enough for one to identify the

localities which furnished him with his ideas. It is only occasionally that we find in his compositions the exact spot which inspired him.

The Hudson River painters were content to hold the mirror up to nature — a fine view, a pretty fall in a brook, perhaps only a rock or a great tree, is taken in its most favourable aspect and enough of the surrounding detail added to fill up the canvas. The composition never perfectly fits the frame. Durand's pictures were largely great sketches from nature. He had no feeling for balance of line, no great traditions of art to fall back upon, and he worked largely out of doors, painting directly on his final picture, a practice exceptional at the time; and without any desire or consciousness of being an innovator, his surroundings and his study from nature forced new compositions upon him.

The earliest of the Hudson River School of painters, in point of years, was Thomas Doughty (1793-1856), who was born in Philadelphia seven years before the close of the eighteenth century — a man of the people, apprenticed in his teens to a leather manufacturer — but in whom the desire to be a painter awoke early in his career, and finally dominated all else.

At the age of twenty-seven or twenty-eight, to the despair of his friends and relatives, he decided to abandon his comparatively lucrative, but wholly

uncongenial trade, and, with no particular prospects, adopted painting as a profession, having as he says "acquired a love for the art which no circumstances could unsettle."

Doughty was to all intents and purposes untaught. In his correspondence with Dunlap on the subject of his life, he refers to possible influences to which he was, in his youth, subjected, and which fired him with an enthusiasm for painting, strengthened by his dislike for the trade he had learned.

Of these influences the earliest was the attitude of his genial schoolmaster, who encouraged the development of the artistic tendencies of his pupils, by allowing them one afternoon a week in which to practise drawing — himself inspecting their efforts. Later, at the close of his term of apprenticeship, he received a quarter's tuition at a night school in drawing in Indian ink.

His woodland landscapes, especially many small, picturesque, and effectively coloured scenes, soon became popular. Contemporary critics found in them "a cool, vivid tone, a true execution, and especially a genuine American character," which, in the early part of his professional life, rendered the studies, sketches and finished landscapes of Doughty more suggestive and interesting, to lovers of nature and of art, than other works of this kind.

A collection of his landscapes, exhibited in Boston, in 1831, impressed all capable judges with what was considered Doughty's remarkable talent and true feeling for nature.

He was at one time thought the first and best landscape painter in the country.

The Corcoran Gallery owns four of his pictures, of which "Autumn on the Hudson" and "Landscape" were in Mr. Corcoran's private collection; and "Welsh Scenery" and "Tintern Abbey" were the gift to the Gallery of William Church Osborn, of New York.

The real founders of the school, for Doughty was but the forerunner, were Durand and Cole. Asher B. Durand (1796-1886) was the elder by five years. He was born at his father's farm on the slope of Orange Mountain, New Jersey, and was the eighth of eleven children of his Huguenot father and Dutch mother.

The elder Durand was a watchmaker and silversmith, possessed of unusual cleverness and versatility, which, coupled with an industry and perseverance, were the heritage of his gifted son. The boy's first experiments in engraving were upon plates, which he manufactured himself, from copper coins, with tools of his own contrivance. He showed so much aptitude for the work, that, in 1812, he was apprenticed to Peter Maverick, who

lived near Newark, only seven miles from the Durand farm. His term was for five years, at the end of which time he became of age and was taken into partnership.

At this time, Durand attended the school belonging to the American Academy of the Fine Arts, of which Dunlap was the director and keeper. Here he had some practice in drawing from the antique.

The preference which Trumbull gave to Durand by employing him, to the exclusion of Maverick, broke up the partnership, and Durand opened up a rival establishment, on the strength of an important commission from Trumbull for the engraving of his "Declaration of Independence." The skill which Durand displayed, in the execution of this plate, established his reputation as an engraver, and placed him at the head of the profession in America.

For the next few years he was fully employed. Much of the work was purely commercial; business cards, lottery tickets, diplomas, and especially bank notes, for the production of which he formed a partnership with his elder brother, and he designed many graceful vignettes. He also produced a great number of other plates, portraits of actors and heroes of the War of 1812, and race horses, ending with a "Musidora" and the "Ariadne" of Van-

derlyn. In these Durand shows himself a thoroughly competent engraver. "He had studied diligently the best prints he could find, and had mastered a variety of technique, from the school of the cross hatching of Raphael Morghen to the stipple of Bartolozzi. His drawing is good, his line is clear and strong and faithfully reproduces his models. That his work has so little interest is due mainly to this last virtue. If fortune had given him the compositions of Reynolds or of Lawrence to work from, his prints might now be disputed by collectors, but the heads by Waldo and Neagle, which were for the most part his portion, were calculated to increase neither his fame nor his skill." [1]

"Ariadne," finished in 1835, was practically his last effort as an engraver. From that time he begins to figure as a painter. He had already made some attempts at portrait painting, as a relief from the confinements of his profession, and had made heads of John Frazee, the sculptor, Governor Ogden, of his native state, and of James Madison. This last portrait he made in 1833, at the residence of the ex-president in Virginia, and is now the property of the Century Association, of New York.

In 1840 he made his only trip abroad, visiting

[1] "The History of American Painting:" by Samuel Isham.

EDGE OF THE FOREST
By Asher B. Durand

London and the chief continental cities and wintering in Italy, where he studied and copied the old masters. On his return to this country, the following year, he was made the president of the National Academy of Design, a post which he held until 1861.

Toward the end of his long life he devoted his talents exclusively to landscape painting, winning a favourable reputation. When in his eighty-third year, finding himself disqualified for active work by advancing age, he was obliged to lay aside his brush and passed the last seven years of his life in peaceful contemplation of the beauties of the surrounding country upon the farm where he was born.

His "Edge of the Forest," owned by the Corcoran Gallery, poetical and dignified in conception, is probably his best known picture. It was painted in 1871, and sold to the gallery in 1874. There is good character in the trees, into the individuality of which he had a keen insight, and his oaks, sycamores and butternuts are valuable reminiscences of the woodlands he loved so much.

We now come to the most interesting and important of this early group of American landscape painters — Thomas Cole, who was born at Bolton-le-Moors, England, February 1, 1801, and died near Catskill, New York, on February 11, 1848.

He made his first bid for public attention in the winter of 1828-1829 — two years after the founding of the National Academy of Design — when, quite unknown to fame, and struggling bravely against every form of adversity, he succeeded in getting three pictures exhibited, and gained immediate recognition from the profession — Colonel Trumbull, Durand and Dunlap each acquiring one at modest prices.

These were sketches made along the banks of the Hudson, where the painter had made his way in search of picturesque material.

His career up to this time had been one of terrible poverty and privation. The family — Thomas was the seventh of eight children — came to America in 1819. In England Cole had pushed forth the first tentacles toward the art that was to master him, by resisting his father's efforts to apprentice him to an attorney or an iron manufacturer, and by entering a print works as an engraver of simple designs for calico.

In the designs and colours with which his daily work was making him familiar, there was a charm undreamed of in the subtleties of law, or the ponderous operations of iron making. From this occupation, he passed to engraving, at which he worked for a time, with an employer in Liverpool.

Arrived in America, the lad was thrown upon

his own slender resources, and earned a meagre living for a time at wood engraving, while his father struggled to establish himself, first in Philadelphia, and later in Western Pennsylvania and Ohio; and to provide for his numerous family. Thomas was at this time in frail health, which the circumstances of his life, with its endless privations, did not tend to mitigate. He made the journey on foot to Steubenville, Ohio, when his father needed him in the little paper manufactory which he had established in that town, and here he finally formed the great determination of his life — to be a painter. His half formed inclinations in this direction were doubtless pushed to resolution by his meeting with a portrait painter, who came to the village, and who, it is said, lent Thomas a book on English engraving, and, by his own example, stimulated the incipient genius of the boy.

The time was more than unpropitious. The country was in the grip of the financial crisis of the period: banks had suspended, men of business were hopelessly involved in debt, and produce, not currency was the medium of exchange to a great extent. So great was the scarcity of money that the transactions of the whole community were frequently carried on for weeks without the sight of a dollar. Recently a frontier, without proper roads, the country, of this district, was new and isolated.

Thought for the fine arts in such a state of affairs could not be reasonably entertained.

It was in 1822, when Cole had just completed his twenty-first year, that, having tested his capabilities with the completion of a few portraits at home, he set out " with a green baize bag over his shoulder," containing a scanty stock of wearing apparel, his flute, colours, brushes, and a heavy stone muller, to face the precarious fortunes of an itinerant painter — a career ably described, with pathos and infinite details, in " The Life and Works of Thomas Cole," from the appreciative pen of Louis L. Noble.

But these privations, having in them a saving grace of adventure, were as nothing compared to the life the poor boy led upon his return to Philadelphia, the following year, where we read of him making his weary way in an insolent carrier's wagon, and arriving, oppressed, in the midst of " the lofty buildings, wide streets and busy multitude."

" He was now to seek instruction and employment. His plan for living, as he could not afford to pay for board, was to take an empty room, sleep in a blanket he had brought from home, and live upon bread and water." He actually commenced this mode of life with results that can be well imagined — suffered and nearly died from want and

exposure, until cared for by his poor, but warm hearted landlady.

There is some mention of his obtaining permission to draw at the Pennsylvania Academy of the Fine Arts — of his painting pictures and selling them at auction for a trifle — of work upon the backs of bellows for a japanner, in whom he found a friend — of a commission for a landscape (price seven dollars) and of an introduction to Bass Otis, who employed him upon transparencies, incident to the arrival in the country of Lafayette, the nation's guest.

Meanwhile, his nomadic father again removed his family — this time to New York, and thither Cole repaired, setting up his easel in his father's garret. Some landscapes which he painted here were shown, and a sale of one, for ten dollars, was made to a Mr. Bruen, who met the artist and financed his expedition to the banks of the Hudson, where he made the three pictures bought by Trumbull, Durand and Dunlap, previously referred to.

Dunlap gives a picturesque description of the occurrence: "I remember the sensitive and amiable painter, then seen by me for the first time, standing in the presence of the three above mentioned, like a school-boy in presence of the trustees, and looking an image of diffidence before men, neither of whom

could produce a rival to the works offered for the paltry price of $25 each."

Though the pecuniary aid was trifling, the admiration and commendation of fellow artists, whom Cole looked upon as "arrived," was a strong encouragement to the young painter. Dunlap also, according to his own story, published an account of the artist and his pictures, which doubtless drew attention to them.

From that time forward Cole received commissions to paint landscapes from different quarters, and gradually came to occupy a position of some distinction and authority in the art world.

Among his pictures at the exhibition of the National Academy, in 1828, was the ambitious attempt upon which he based so much hope, the "Garden of Eden" and the "Expulsion." With the proceeds of these two pictures, which his recent successes had impelled him to regard as practically certain, Cole had planned a trip abroad. In this he was, however, bitterly disappointed, and when he did sail, in 1829, it was with funds otherwise provided.

He remained abroad three years, nearly two of which were spent in England. There he met shortly before his death, Sir Thomas Lawrence. He speaks, in his correspondence, of meeting Leslie and Constable — though there is no hint of his

having realized the importance of the latter. He dismisses the modern English School of the day as either below mediocrity, or going widely astray in pursuit of effects that have not their foundation in truth or nature. He remarks in Turner "a great falling off," though he admires the colour; is contemptuous of modern French painting when he visits Paris; and throughout his wanderings preserves an ever increasing regard for the landscapes of Claude and Poussin; speaks well of Ruysdael, copies a Richard Wilson, and generally repudiates the revelations of the school of painters just then stepping into glory.

On his return to America, he made his home near Catskill, where he died, surrounded by his beloved mountains, at the early age of forty-seven years. Here he devoted himself to those long series of allegorical landscapes, in which, like West, he studied to find visible symbols for ideas better described in words. In his efforts to represent sublime truths, to suggest homilies on the grandeur and the decline of nations, the transitoriness of human life, the reward of virtue, he outstepped the province of the painter, and his work became sober and dry.

He conceived some sort of a plot for each of his pictures, and often a series of canvases was required for the complete revelation of the story.

The "Voyage of Life" represented in four canvases, Infancy, Youth, Manhood, and Old Age, drifting upon an allegorical stream of time.

The "Departure" and "Return," owned by the Corcoran Gallery, and received from Mr. Corcoran's private collection, depict a knight leaving his castle on a summer morning, with floating banners and prancing steeds, on a warlike expedition, in defiance of the warnings of a holy palmer; and brought back dead, at the close of an autumn day.

Such allegories were in tune with the taste of the day and enjoyed a tremendous vogue. The mission of art was accepted in its guise of moral teacher, and Cole, in his struggle to express lofty sentiment, lost sight of the message of pure painting, and in a constant reaching out after nobler subjects, technique fell too far behind to give to his work a permanent value, beyond the realm of history.

Of the work of the fourth of the founders of the Hudson River School of painters, John Frederick Kensett (1818-1872), the Corcoran Gallery contains three examples, including one of his most important works — "Afternoon on Lake George." The picture was painted in 1864, and became the property of the Gallery in 1877, having been bought from the Olyphant sale, where it fetched a high price.

What Tuckerman describes as an able critic, in referring to this picture says: "The most unaggressive and loved of the leaders of the American School of painting has at length produced a picture of sufficient size to call forth his best strength; and of importance enough in subject matter, if successfully treated, to confirm his position as one of the three foremost men of our landscape art."

In his own day, Kensett was eulogized as a consummate master in the treatment of subjects full of repose and sweetness; for his tenderness and refinement of feeling; exquisite quality of colour; and a free and individual method of painting certain facts of nature. It is true that he had at least the great merit of simplicity, that he never invoked the assistance of a great or sensational subject, but depended upon what skill and feeling he had as a painter, to teach, or rather to render the poetry of such subjects as came to his hand.

Like many artists, Kensett was originally an engraver, to which may be ascribed the careful attention to detail so manifest in his pictures. He studied engraving with his uncle, Alfred Daggett, turning to painting as a means of recreation. He was born in Cheshire, in Connecticut, cutting away to Europe at the age of twenty-two with Durand, Casilaer, and Rossiter in 1840, where he passed seven years devoted to travel and study. His first

success was a view of Windsor Castle, exhibited at the Royal Academy, which Tuckerman tells us was purchased by "a prize holder in the London Art-Union." He made, it appears, many studies during a pedestrian tour through Switzerland, up the Rhine, and in the Italian Lakes, and passed two winters at Rome, a summer in the Abruzzi Mountains, and part of another on the Bay of Naples and at Palermo.

Upon his return to his native land he commenced a series of careful pictures of our mountain, lake, forest, and coast scenery, and in his delineation of rocks, trees, and water, attained wide celebrity. He produced freely, and sold readily, and probably none of his contemporaries received so much pecuniary encouragement as did he in his later years; though in his student days abroad he had endured much poverty and ill health; circumstances which made him, in his period of affluence, especially friendly and helpful to beginners in their troubles.

After his death the canvases remaining in his studio realized, at public auction, over $150,000; from which may be estimated the extent of his popularity. But public taste and standards of judgment have changed, and the very things which rendered Kensett's work admirable to his contemporaries condemn it now. What we now find flat, map-like and thin in his work, early critics called

attention to as proofs of his skill. They admired his trees, "Daguerreotyped from nature, with the fresh tints of the originals superadded." He was applauded for giving "the superficial traits of land and water so exactly as to stamp on the most hasty sketch a local character indicative of similitude," and the descriptions of his ability to paint landscapes, whose locality could be recognized from the vein of rock, the kind of cedar or grass, the tint of the water, or the form of the mountains, seem to indicate a talent more fitted to the making of geological maps or of illustrations of nature books, than to the more abstract art of landscape painting, as practised by the greatest painters of all times.

Some allowance should perhaps be made for the standards of criticism of that day, for in another landscape of Kensett — "High Bank: Genesee River," painted in 1857, there is much more generalization, and indeed the canvas has some of the quality and effectiveness of a Daubigny. "Mount Washington," the third of Kensett's pictures owned by the Gallery, is from Mr. Corcoran's private collection, and is a sketch for a larger picture, engraved by the American Art Union.

These then were the leaders of the Hudson River School, such as it was. In the wake of their successes came the usual trail of minor painters, in which may be numbered, John W. Casilear,

Jasper F. Cropsey, Sanford R. Gifford, Worthington Whittredge, and James M. Hart. The Corcoran Gallery possesses indifferent examples of each, of which the most worthy appears to be the small landscape by Cropsey, entitled "Washington's Headquarters on the Hudson," a small canvas, painted with very interesting feeling for composition and colour.

With the brothers William and James McDougall Hart, creeps into the American painter's work the Düsseldorf influence, which flourished for a short time in the middle of the century, when Düsseldorf became the goal of the American students' desires.

CHAPTER V

INFLUENCE OF THE DÜSSELDORF SCHOOL UPON AMERICAN PAINTERS

While the Düsseldorf influence operated mainly in the department of figure or *genre* painting, several of our landscape painters came also under its sway. Whittredge, as well as Hart, were students of the Academy, though Bierstadt is the most significant product of its theories, in this country, and was the one to profit most of its instruction and to hand on the traditions to his followers.

James Hart studied under Schirmer at Düsseldorf, but succeeded in throwing off the cramping effects of the tight, dry smoothness of the method characteristic of the school, gaining with experience more freedom of brush work, and developing some originality of colour. "The Drove at the Ford," by James M. Hart, included in the Corcoran Collection, was considered one of the painter's best efforts. It was acquired for the Gallery immediately after its completion, in 1874.

The American products of Düsseldorf influence were not so individualistic as those of the preceding

period, though technique had doubtless improved under foreign tutelage. Worthington Whittredge and R. M. Shurtleff became apt in the faithful delineation of wood interiors, with sunlit patches, and James and William Hart and others worked in the same vein, showing intelligent perception of the beauties of wooded dells and rural scenes, to the study of which they brought, however, more of conscience than of joy.

The practical American mind soon shook off the false note of sentimentalism which was the most pernicious of the Düsseldorf evils. Interest in the development of the country was too great for unwholesome indulgence in idle day dreams; and another impetus was felt, toward the middle of the century, with the discovery of gold mines in California, which carried thousands of enterprising men to the Pacific Coast, and stimulated not only commerce, but reacted upon the literature and art of the country. Exploration parties were equipped, and, in their train, followed artists, and, in due course, painters began to reveal to us the peaks of the Rocky Mountains, the glory of the Columbia River and the marvels of Yellowstone Park.

Their great compositions were so absolutely timely, so allied to the glorious pride of country, born of the discoveries of this new territory with its rich mineral resources, that they threw the peo-

ple into a very ecstasy of delight; and artists like Bierstadt and Thomas Moran, bounded at a step into popularity.

The most permanent, as well as the strongest interpreter of this race of giants, which rose to the occasion presented, was Thomas Moran, who is ably represented in Washington, at the Capitol, with his "Gorge of the Yellowstone" and "Canyon of the Colorado." But the best that came of their efforts was that they taught an appreciation of the beauties of our own country, and offset the insidious call of the platitudinous Düsseldorfers.

Of the best of the Düsseldorf trained painters, Albert Bierstadt (1830-1902), the Corcoran Gallery preserves two representative examples. Bierstadt was born at Solingen, near Düsseldorf, of German-American parents, who brought him to this country in his infancy. His resolution to be a painter was taken early in life, and he embarked in 1853, equipped by the proceeds of his own earnings, for Düsseldorf, to seek the protection of his then eminent cousin, Hasenclever, a *genre* painter of some reputation, whose pictures were at that time very popular in this country. On Bierstadt's arrival in Düsseldorf, he found that his kinsman had recently died, so that that patronage and assistance in the outset of his career was denied him.

He spent, however, three years there, in associa-

tion with Lessing, Achenbach, Leutze, and others of the leaders, made some excursions and walking trips through Switzerland and on the Rhine, and spent some time in Italy; returning to New Bedford, Massachusetts, in 1857, accomplished in his art, with many trophies of his industry and skill, and with a new zest for landscape painting, which he gave a turn in a new direction.

If the Hudson River painters were content to paint the pastoral landscapes of the country surrounding their farms and homesteads, with occasional trips into the native forests, Bierstadt returned, fired with an enthusiasm for scenery in the newly accepted sense of the word. He accompanied the expedition sent to explore the South Pass of the Rocky Mountains, under General Lander, in 1858, and there executed pictures, exploiting the wonders of a magnificent and hitherto undiscovered country. The prosperity of the country was propitious to the development of just such a type of painter as Bierstadt, who combined with a superb technical equipment, as technique was then understood, the faculty of possessing himself with the spirit of the scene, of representing vast distances and immense mountain masses, in such a way as hit the nation's patriotic pride in the newly revealed splendours of its possessions. Bierstadt and Church received prices for their work which seem incredible to-day,

and the lesser men were proportionately prosperous.

The more important of the two canvases by Bierstadt, owned by the Gallery, is "Mt. Corcoran: Southern Sierra Nevada," painted in 1875, purchased by Mr. Corcoran for $7,000, and presented by him to the Gallery in 1878. The picture is the epitome of the painter's frigid style, which reproduces with the utmost exactitude, the physical features of the landscape, but which gives nothing of the temperament of either the painter or his scene, so that, in the end, one marvels merely at his temerity in attempting so vast a subject, or at his patience in its execution. The peak seen through the mountain mists, rises 14,094 feet above the sea level, and was named by the painter, it was claimed, in honour of Mr. Corcoran.

"The Last of the Buffalo," was presented to the Gallery, in 1909, by the artist's widow.

Bierstadt was a member of the National Academy of Design and had one of his chief works placed in the Capitol at Washington. His foreign honours, of which he enjoyed a number, included the Legion of Honour, bestowed upon him for his exhibits made to the Paris Salons.

With Bierstadt's distinguished contemporary, Frederick Edwin Church (1826-1900) the passion for scenery painting became an obsession. Church

was born in Hartford, Connecticut. He early manifested a talent for painting which was fostered by his intercourse with the sculptor, Bartholomew, a youth about his own age, and with similar aspirations. In the uncongenial atmosphere which Hartford presented to their enthusiasms, the two found infinite solace in one another's society. They discussed art, read, studied, and "dreamed of its divine possibilities, and mutually encouraged each other in self-dedication to its pursuit."

After some preliminary studies, Church became a pupil of Thomas Cole, and resided with him at Catskill, New York. A more genial and instructive home can scarcely be imagined for a young artist of those days, and the conversation of so noble and true a man, and the mutual study of nature, was a powerful factor in the artistic development of the student.

Much more richly endowed than Cole, Church took up the palette and brushes at the point where his kindly master's life was so early extinguished, and carried to a fuller fruition than even his ambitious precursor had dreamed possible, his noble aspirations.

Like Cole, the shores of the Hudson and the legendary Catskills were the source of his first inspiration, but he, unshackeled by the thoughts of moral teaching that had retarded his master, lived

closer to nature, knew more of the joy of art for art's sake, and gradually developed an all absorbing passion for the heroic and the sublime, becoming in a sense an historian of nature's miracles. The influences which Cole repudiated now had their effect upon Church, who was a great admirer of Turner.

The resources of the Hudson having been pretty well exhausted in his early youth, the rage for travel possessed Church, and in 1853 and 1857 the painter visited South America. The fruit of this voyage was his picture, "The Heart of the Andes," which created a sensation when it was exhibited in 1859. Later he travelled in Labrador, painting his great "Icebergs," which was shown in 1863. Three years later he visited the West Indies, and, in 1868, made his first trip to Europe, going also to Palestine.

On his return from his second expedition to South America, Church painted his large picture of the "Niagara Falls," representing the Horseshoe Fall, as seen from the Canadian shore, near Table Rock, now in the Corcoran collection. This is his best known work, and takes its place amongst the few enduring masterpieces of the day.

Despite its niggling brush work and the inclusion of accurate details of things too far away, in the

middle distance, to be minutely seen, Church has been enough of an artist to hold his values so together as to produce at least an effect of massing. The colour of the water is admirable, as is its sense of weight and the illusion of its steady, invincible, onward force. The composition is simple and delightful. The balance of the clouds to the right, with the horseshoe of the falls, the introduction of the suggested rainbow across the stormy sky, lost in the mist of the waters, are evidences of a sure and capable hand and brain, directed by the eye of an artist.

The picture was painted in 1857, and sold to Williams and Stevens, of New York, dealers, for $2,500. Even so late as 1857, picture making was a very different business from what it is now, and Church, alive to the possibilities of an income from his picture, sold to the same dealer "the copyright for the chromo," for a like sum.

The picture, extensively exhibited throughout North America and Europe, created something of a sensation wherever it was seen, and received a second-class medal at the Paris Salon of 1867. Ruskin saw and admired it. It once formed part of the collection of John Taylor Johnson, who paid $5,000 for it, and at the sale of his collection, in 1876, brought $12,500 and came into the possession of the Corcoran Gallery. In 1900 the picture was

lent to the Metropolitan Museum for an exhibition of the artist's work, held after his death.

Before abandoning altogether the subject of the influences of the School of Düsseldorf, let us for a moment leave the consideration of landscape, and direct attention to several *genre* pictures, owned by the Corcoran Gallery, which are typical of the exponents of this school.

The strongest product of Düsseldorf training is Emmanuel Leutze (1816-1868) who is counted as an American artist since he was brought to Philadelphia as a child, though he was a native of Germany, and made his home in Düsseldorf for nearly twenty years. The two Leutze's owned by the Gallery came into its possession with the original collection. The larger of the two, indeed, "Cromwell and Milton," is said to have been painted for Mr. Corcoran, in 1857, as is quite probable, since the painter was vastly admired in the country at this time.

The plot of the picture is founded upon the intimacy which existed between Oliver Cromwell and his Latin secretary, John Milton, the poet. The latter is represented as entertaining, by his skilful performance upon the organ, the protector, his family and his friends. The children in the picture were painted from the artist's own.

Leutze's art consisted in his ability to put to-

gether a complex composition of many figures, soundly drawn, in fairly accurate costumes and surroundings. It was a common accomplishment in France and Germany, but even in his native country, Leutze was counted clever.

His second canvas in the collection, "The Amazon and her Children," is an earlier work.

Leutze is represented on a large scale by a wall decoration in the Capitol, but his best known and most noteworthy picture is his "Washington Crossing the Delaware," now in the Metropolitan Museum. This canvas has the virtue of simple sincerity without heroics, and it represents the culmination of a certain type of historical painting in America.

Though Eastman Johnson (1824-1906) was a pupil of Leutze during two years' residence in Düsseldorf, the influences that obtain in his work are those of his four years' sojourn in Holland, where he came under the happier spell of the little masters of the seventeenth century. From them he caught the true spirit of the *genre* subject and a fuller feeling for form and colour, and though he ceded to a popular demand for the literary subject, he contrived to combine the artist with the narrator.

His "Girl with Pets," owned by the Gallery, is an admirable example of the quality as well as of

the substance of his art. The picture is full of trifling incident and naïve detail, which amuses without detracting from the very solid virtues of a well painted interior. It was painted in 1856, and belongs to the original gift.

CHAPTER VI

LINKS IN THE CHAIN OF AMERICAN PAINTERS

With Church, the Hudson River painters reached their limit of expression and most nearly achieved the ideals for which they strived. Church had no logical succession, and after him the dynasty of American landscape painters split into several factions. During his lifetime Constable had no followers, and though he died in 1837, it was not until the forties and fifties, when the Barbison School was already flourishing, that his pictures became known. With the new movement, earlier influences ceased to operate — the note of the Norwich School with its weather-beaten trees, old woods, deserted huts, and stretches of heath, in the style made memorable by Old Crome, and which had its effect upon our landscape art, was relegated to oblivion.

The new thought turned into three main channels, of which the group headed by Inness was the only one to develop any pronounced vigour of originality. The others split into the commercial vendors of the Barbison discoveries, or carried on

to the point of disintegration the theories of the Hudson River painters.

Inness is the one great artist of his generation. He alone of all his epoch makes actual contributions to the history of art. He is the one painter whose works will live beyond all peradventure.

Although George Inness (1825-1894) was so exactly contemporary with Church and Bierstadt, his recognition as the greatest American landscape painter of his period came so much later in life than did the plaudits that fixed the popularity of the more easily assimilated work of his *confrères* in early manhood that in the chronological development he belongs to quite another epoch.

Inness was fully fifty before he began to be appreciated, and it was not until 1878 that his works began to be known. Once started his ascent to fame was incredibly swift. As an instance of his meteoric rise to popularity, it is recorded that his picture entitled "A Gray Lowering Day," which was sold in 1879 for $300, was purchased ten years later by Henry Sampson, who paid for it $10,150.

Inness ties in with the Hudson River School of painters from the fact of his birth, which occurred at Newburgh on the Hudson, though his youth was passed in Newark, New Jersey. His only direct instruction was a month's study with Regis Gignoux, a Frenchman, from whom, it is supposed, he

received his first bent toward the painters of the Barbison School, which led to his later intimacy with Corot, Rousseau and Millet, with whom on his second trip to Europe, in 1850, he was much associated.

His development was logical and slow, and much of his youth was spent in assimilating the things he had seen. In 1871 he went abroad for the third time, and spent four years in Paris and Rome; but while he subjected himself to the influences of European art, both old and new, there is no man whom he can be said to have copied, or even imitated. He evolved, from much meditation and study of the great masters, the sound principles which governed his later work, and which form the basis of the difference between himself and his predecessors. Inness was the first in this country to realize the now generally accepted theory that the aim of art is not to edify or to instruct, but to awaken an emotion.

The Corcoran Gallery preserves a large example of the work of George Inness, painted in 1891 — three years before his death — and representing his mature style, with a possible tilt toward decadence. It was purchased by the Gallery in the year that it was painted.

"Sunset in the Woods," as the title suggests, depicts an interior of the woods, through which

the sun strikes a path, lifting into prominence the trunk of a great tree, in the foreground, thence carrying the eye to a sunlit passage in the distance, beyond a great rock. The canvas presents a rich treatment of a fine subject, and develops all the curious features of the painter's method — the baffling technique attained by a well defined process of working, which included glazing and scumbling bright colour over dark.

In the method itself there does not appear to be anything particularly meritorious, on the contrary, one is inclined to say that the end does not always justify the means. The canvases themselves, and this one in particular, have often a sticky quality in itself repellent, proving, indeed, a real obstacle to enjoyment of the serious message that Inness had to deliver.

Certain it is, however, that Inness directed public attention into a new and more wholesome quarter, and he figures as a very definite milestone in the century of progress. He broke away by virtue of his own originality from the traditions of his forebears, when there was everything to push him into the stereotyped mould; and this at great personal sacrifice, for his early work — thin, smooth and meagre, like that done about him — found ready sale, while his change of style meant struggle and adversity. For this we owe him much.

But Inness is a separate and isolated figure, and if he made easier the route of those who were to come after him, it was not as a path finder. His discoveries, such as they were, he utilized himself in his own way, leaving nothing that posterity has been able to push any further. What he started he carried to completion in his own life and work, and though he had many imitators he does not count as an influence in the big scheme of the development of American landscape painting.

There is a canvas by Inness in the private collection of Mr. Charles C. Glover, the president and treasurer of the Corcoran Gallery of Art, that throws a new and refreshing light upon this painter. The title is "Winter Morning at Montclair," and it it signed and dated, 1882. This rare and beautiful canvas is absolutely simple and direct in its painting, and justifies what he himself once said of his work — that he "seemed to have two opposing styles, — one impetuous and eager, the other classical and elegant."

"Winter Morning at Montclair" belongs to the first category — it is impetuous and eager, and so far as the writer's knowledge of the painter's work goes, appears to be the very gem of his middle period. The canvas would seem to have been, perhaps, an experiment in a complete discard of all mannerism. Here is nothing of Inness' usual in-

Collection of Charles C. Glover, Esq., Washington, D. C.

WINTER MORNING AT MONTCLAIR

By George Inness

volved style of expression. Each brush mark stands unaltered in the painter's charming *résumé* of the scene before him. It is winter; as may be noted from the bare ground and the occasional snow patches; from the cold colour of the sky, the bleak trees, or the figure of the old woman, who, huddled into her shawl, makes her way across the middle distance, with her armful of faggots. The picture is the essence of what the French call the *paysage intime*. Ever so cleverly and intimately does the painter lead the observer through his landscape, calling his attention to the stump of the newly felled tree in the foreground; to the tree itself, lying a little beyond; to the old woman with her firewood; to the white patches, where a recent light snow fall has left its trace upon the frozen ground. On beyond is a house, and across the background stretches a wooded country. The sky is lit with the fresh blue of morning, and across its smooth surface lie thin, white clouds. The canvas is pervaded with a sense of openness, of clear, wintry morning, of country familiar and beloved by the painter, who holds our interest in its smallest detail by virtue of his own enthusiasm in the rendering. The canvas has that delightful quality that makes one long to touch it, to follow with the fingers those brush marks so lovingly made, and to possess it.

Upon the original research work of George Inness a chain of his contemporaries was content to hang, repeating his utterances, and striving for some of the glory which his effulgence reflected. Of these the Gallery preserves examples of the most notable. In Alexander Wyant (1836-1892) the thinning out process begins. His "Landscape: View from Mount Mansfield," was received in 1901, and is considered a masterpiece.

Wyant was born in a small town in Ohio, where he was subject to the usual artistic privations until at the age of twenty years he removed to Cincinnati, where, it is to be supposed, he first came into contact with artistic productions worthy the name.

Though Inness was at this time a comparatively obscure painter, Wyant sensed his importance, and feeling within himself something responsive to the greater painter's articles of faith, made the trip to Perth Amboy, where Inness then lived, and sought his advice and aid.

As a painter, Wyant had not the powerful execution nor the varied repertoire of his distinguished prototype. Glimpses of sunny, rolling country, seen between slender wood grown trees, form the theme upon which he develops many variations. The Corcoran Gallery's example is purest pastoral.

With Inness, Wyant, and Homer Martin (the latter not represented in the Gallery) comes the cul-

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LANDSCAPE: VIEW FROM MOUNT MANSFIELD
By Alexander Wyant

mination of the early American school of landscape painting. In J. Francis Murphy (1853—) we trace a less intelligent leaning upon the methods of Inness. His "October," painted in 1888-1893, reflects the subject, style, and mannerisms of the older painter to a marked degree. It came to the Gallery from the Thomas B. Clarke sale in 1899.

William Lamb Picknell (1852-1897), who is represented in the Gallery by two large landscapes, studied for two years with Inness in Rome, and afterward with Gérôme, in Paris. He lived and painted in Brittany, working under Robert Wylie until the death of that artist. "The Road to Concarneau," considered the painter's masterpiece, was painted in 1880, and purchased by the Gallery from the Thomas B. Clarke sale, in 1889. The picture is clear and brilliant, more like the atmospheric effect of Arizona, in the sharpness of its detail and the intense blue of the sky, than like France. Picknell's style was realistic and his method of painting direct and courageous. "En Provence," bequeathed to the Gallery by the artist's widow, is a work of a later period.

Of the army of painters dependent upon the Barbison School for the source of inspiration, we have here Henry W. Ranger (1858—) whose "Top of the Hill," formed unimaginatively upon

the art of Diaz, is a fair representation of his thoroughly commercial work.

The cold literary ideals of the Hudson River painters are eminently preserved in the work of William T. Richards (1833-1905), of which the Corcoran Gallery contains three examples. "On the Coast of New Jersey" was painted to order for the Gallery in 1883. Richards is a notable example of an artist who achieved his great success during his lifetime. His work was received and hung in the Royal Academy, in London, in 1869, 1878, and 1881, and at the Paris Salon in 1873. He was medalled at the Centennial Exhibition in Philadelphia, in 1876. The pictures owned by the Corcoran Gallery are characteristic examples of his tight, photographic manner, and absence of temperament.

A certain tonal affinity appears to unite the work of Ralph Albert Blakelock (1847—) with his senior painter William Keith (1839-1911). Blakelock is, however, the more original painter. He is an extreme example of the fad for developing the intrinsic beauties of pigment, as such, without attempting accurate transcripts of nature, which at this juncture began to take possession of certain painters. Blakelock is much more adequately represented in the Evans Collection at the National Museum in Washington, and will be more fully considered in the chapter dealing with that gallery. The exam-

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LORETTE

By George Fuller

ple owned by the Corcoran Gallery, "Colorado Plains," is small, but handsome in its effect of light, and warmth of colour.

William Keith was a Scotsman, born in Aberdeenshire in 1839. He studied with Achenbach and Carl Marr, and came to New York in 1851, where he worked at engraving until 1859. In that year he went to California, and before his death became the leading painter of the Pacific Coast.

"By the Creek: Sonoma" was received by the Corcoran Gallery in 1911, and may be considered a characteristic example of his style. Keith also achieved some prominence as a portrait painter, and the Gallery owns his portrait of Irving M. Scott, the shipbuilder.

Of the figure painters of this period we have a good example of George Fuller (1822-1884), whose "Lorette" was painted in 1882, and bought at the William T. Evans sale in February, 1900.

Fuller is amongst the most original and important of our native artists. His career was a strange one. Born in Deerfield, Massachusetts, he made his start in life as an itinerant artist, painting portraits for a pittance, and eking out his talents by a few months' study in Boston and New York. In 1857 he was sufficiently recognized to be made an associate of the National Academy of Design, but his art was so unremunerative that two years later,

when the death of his father and brother made him the head of his family, he was obliged to return to the old place in Deerfield, and to assume charge of the farm in order to provide for its wants.

Painting became thenceforth a secondary consideration, but Fuller worked at it for his own amusement and solace, developing in his isolation a strength of personality that had been lacking in his previous work. Before he returned to the farm he made a six months' trip to Europe, to visit the galleries in an effort to absorb enough inspiration to last him through the years of contemplated sacrifice. He seems to have grasped something of Hunt and of Millet in this flight and in his work is a considerable robust affinity with that of those sturdy masters.

In 1876 the failure of his efforts as farmer to yield an adequate living, for himself and for those dependent upon him, forced Fuller to send a few pictures to a Boston dealer. These canvases bore no relation to his previous careful, prosaic work, and their success was instantaneous. For the remaining eight years of his life he had purchasers for whatever he did.

CHAPTER VII

EARLY PORTRAIT PAINTERS

THE Corcoran Gallery rejoices in a very considerable collection of miscellaneous portraits by early American painters, which have come to the Gallery by purchase, gift, and bequest, and form an interesting and pertinent feature of an American gallery.

While the collection is not so important, nor so local in character, as the similar collections of the Pennsylvania Academy of the Fine Arts, the Boston or Metropolitan Museums, nor so complete in the following out of the work of individual painters, it includes, nevertheless, one or more examples by nearly all the prominent American painters from the Colonial period down to the middle of the last century.

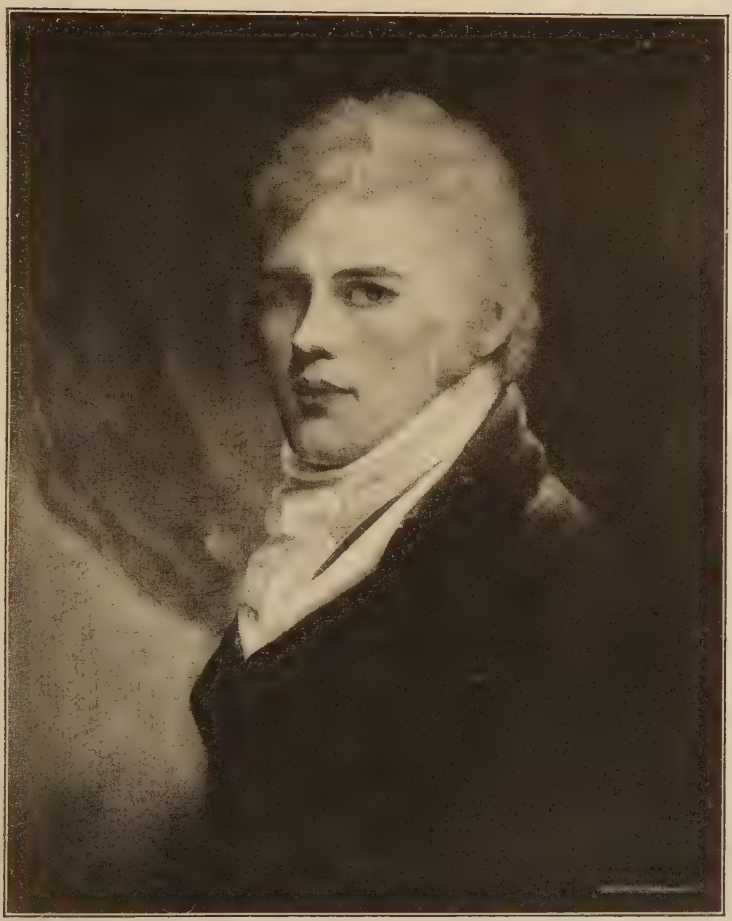
One of the *chef d'œuvres* of the collection, from the point of view of its rarity, is the portrait of Edward Greene Malbone (1777-1807) by himself, presented to the Gallery by Mr. Corcoran, in 1883. It was purchased by the donor from George Douglass Brewerton.

Malbone was, of course, chiefly distinguished as a miniature painter, and portraits by him, other than miniatures, are exceedingly rare. He was born in Newport, Rhode Island, August, 1777. He received some instruction from a local scene painter, and was so precocious that, in his sixteenth year, he painted a portrait of considerable merit, so that, although his life was very brief, he has left ample evidence of a rare genius.

He established himself in Boston as a miniaturist, and there formed a close friendship with Allston, with whom, in consequence of failing health, he removed in the winter of 1800, to Charleston, South Carolina, where some of his best works were produced. Malbone accompanied Allston to London in May, 1801, and while there painted his most celebrated miniature, "The Hours," now in the Providence Athenæum, a group of three beautiful girls, representing Past, Present, and Future. On returning to this country, Malbone chose Charleston for his permanent residence, visiting the north periodically in the interest of his profession.

In 1806, his health still failing, he sought relief in Jamaica, but feeling no benefit from the change, started home and died on reaching Savannah on May 7, 1807, in the thirtieth year of his age.

Gilbert Stuart (1755-1828) is represented in the collection by three canvases, of which the most im-



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PORTRAIT OF THE ARTIST
By Edward Greene Malbone

portant is the " Portrait of Chief Justice Shippen, of Pennsylvania." This is one of those sterling portraits of distinguished men, in the painting of which Stuart developed the fulness of his powers. The canvas belongs to the painter's ablest period, and is in an excellent state of preservation. It was purchased in 1874 from Mrs. Pringle, of Georgetown, South Carolina, who was a great granddaughter of the sitter.

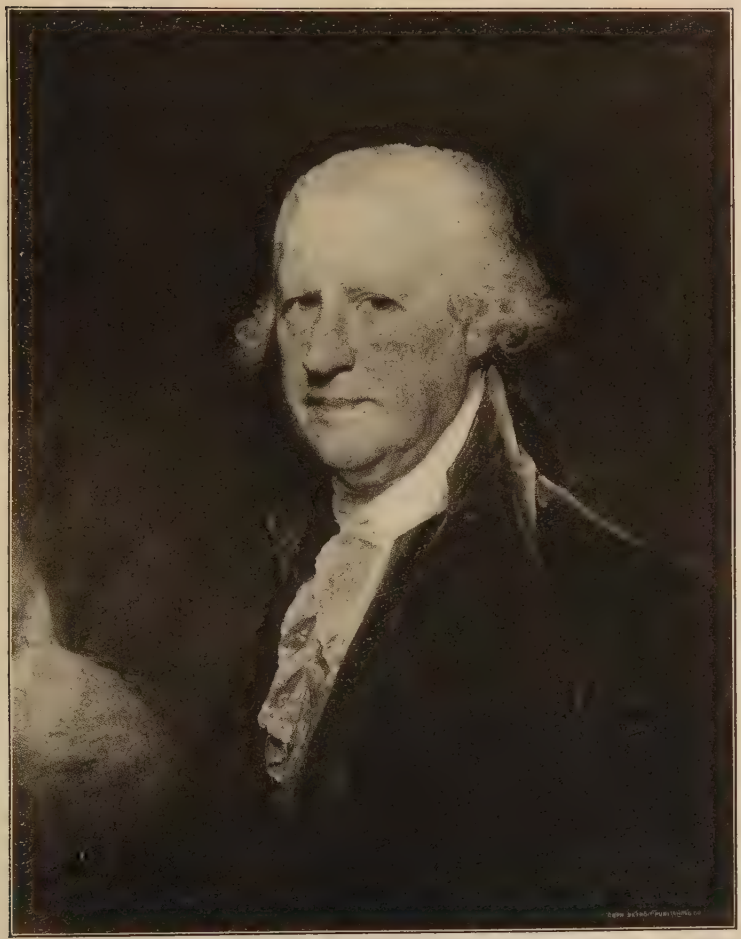
Edward Shippen belonged to an old Philadelphia family, distinguished throughout generations for public services to the country. His great grandfather, Edward Shippen, was of English birth, having emigrated to Boston in 1668, where he became a wealthy merchant. He married Elizabeth Lybrand, a Quakeress, united with that sect and shared the " jailings, whippings, and banishments, the fines and imprisonments " that were inflicted on the Quakers in those days. In 1693 Mr. Shippen was either banished or driven to take refuge in Philadelphia, where his wealth and character obtained for him position and influence. In 1701, he became Mayor of Philadelphia, being so named in William Penn's charter of that year, and during this year he was appointed, by Penn, to be one of his commissioners of property, holding the office until his death.

Edward's son Joseph, grandfather of Chief Jus-

tice Shippen, was among the men of science of his day, and joined with Benjamin Franklin in founding the Junto, "for mutual information and the public good." Joseph's son Edward, was no less eminent in his way than his forebears. In early life he laid out and founded Shippensburg, Pennsylvania, and was one of the founders of the College of New Jersey, a subscriber to the Philadelphia Academy (afterwards the University of Pennsylvania), a founder of the Pennsylvania Hospital and the American Philosophical Society.

Edward, son of the second Edward, and the subject of the portrait, was born in Philadelphia in 1729 and died there in 1806, having filled many important offices, for which his profession of jurist fitted him. He was made chief justice of the Supreme Court, by Governor McKean, in 1799, and held the office until his resignation in 1805. To his pen we owe the first law reports in Pennsylvania. The best extant portrait of him is this one by Gilbert Stuart, preserved by the Corcoran Gallery in Washington. His third daughter, Margaret, familiarly known as "Peggy Shippen," was a great belle and beauty in her day, and became the second wife of Benedict Arnold.

It was just such a man as this that inspired Stuart's keenest interest, and the portrait is a superb specimen of his most eloquent style, needing little



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PORTRAIT OF CHIEF JUSTICE SHIPPEN, OF PENNSYLVANIA
By Gilbert Stuart

comment to attract the observer to its rare qualities of colour, character, form, and masterly expressiveness.

The replica of the Athenæum portrait of Washington, by Gilbert Stuart, was presented to the Corcoran Gallery in 1902, by Mrs. Benjamin Ogle Tayloe, and though it appears a perfunctory example of this familiar type, its history is well authenticated. It was purchased from Stuart himself by Colonel John Tayloe, of Mount Airy.

The third Stuart is a "Portrait of Colonel Samuel Miles," and was a gift to the institution from Miss Elizabeth F. McKean, in 1909. This is an interesting and characteristic example, despite the ravages of time and the restorer, which have combined to destroy the original vigour of the portrait.

As is well known, Stuart availed himself of every advantage offered by the surface upon which he painted. The portrait of Colonel Miles is done upon a wooden panel, which has been carefully grained with a tool to resemble English twill canvas — a characteristic trick of the painter, and one that often figures in the identification of doubtful portraits. The portrait has been a very vigorous work of probably Stuart's best period. It has lost vitality in the process of cleaning and restoration, but a good deal of power still remains, as well as

some original brush marks, which testify to its pristine superiority.

Miles was prominent in the early history of our country, and was one of the first to espouse the cause of independence, taking an active part in opposition to the parliament of Great Britain. He raised the second company of militia that was formed on that occasion, and when the militia became a regiment, was elected colonel. He was a Pennsylvanian by birth and service, a large land owner in Chester County, where he laid out the town of Milesburg, and was for one year, 1790, Mayor of Philadelphia. His autobiography written in 1802, and published in the *American Historical Record* (Philadelphia, 1873), is an interesting paper, and a valuable contribution to the history of the battle of Long Island.

One of the treasures of the collection is a portrait in full-length of Andrew Jackson, by Thomas Sully (1783-1872), which belonged to Mr. Corcoran's private collection and came to the Gallery with the original gift. It was painted, according to the register,[1] in 1845. The canvas is signed and dated, but the date is undecipherable. It represents Jackson as a man of about fifty years of age, tall, thin, and wiry, the very embodiment of his sobri-

[1] *A Register of Portraits Painted by Thomas Sully.* Arranged and edited by Charles Henry Hart.

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PORTRAIT OF ANDREW JACKSON
By Thomas Sully

quet, "Old Hickory." The presentment is gracious, full of manly verve and strength, and the head is very distinguished.

Of the early presidents of the United States, Jackson's portrait is, after Washington's, the most familiar. General Jackson had light blue eyes and sandy hair. His face and figure were easily caricatured and many fine portraits exist among the cartoons made of him during his public life. An English traveller of the time makes this vivid description of him:

"General Jackson is tall, bony, and thin, with an erect, military bearing, and a head set with a considerable *fierté* upon his shoulders. A stranger would at once pronounce upon his profession, and his frame and features, voice and action, have a natural and most peculiar warlikeness. He has, not to speak disrespectfully, a game cock all over him. His face is unlike any other. Its prevailing expression is energy, but there is, so to speak, a lofty honourableness in its worn lines. His eye is of a dangerous fixedness, deep-set and overhung by bushy grey eyebrows. His features are long, with strong, ridgy lines running through his cheeks. His forehead is a good deal seamed and his white hair, stiff and wiry, brushed obstinately back."

A full-length, cabinet size portrait of James Madison, by Sully was received in 1877, from F. E.

Church, the painter, through Mr. Avery. The third example of the artist owned by the Corcoran Gallery is a portrait of himself, painted in 1850, and received with the original gift.

One of the most interesting portraits in the collection, is of Chief Justice Marshall, of Virginia, attributed to Robert M. Sully (1803-1855), a nephew and pupil of Thomas. The portrait is a powerful study of character. Though Robert Sully began his studies under his uncle, in Philadelphia, his style and habits of painting reflect much more strongly the influences of his four years residence in England. He was not so clever a craftsman as his master — the neckcloth of this portrait is notoriously badly painted — though probably restored — but the head and hand are very able, and, in their freedom from traditional treatment, develop an interesting, personal sort of style that is above all eminently sincere, and therefore good.

Chief Justice Marshall was the subject of several portraits by this painter. What is claimed as the original was painted for the constitutional convention of Virginia, but, no appropriation being made for it, it remained in the possession of the artist and became the property of his father-in-law, Garland Thompson, of Virginia, and is now owned in Chicago. A replica is in the Court House at

Staunton, Virginia, and another in the Historical Society at Madison, Wisconsin.

The portrait is unsigned and was until 1908 attributed to Thomas Sully.

Like Jackson, portraits and statues of Chief Justice Marshall abound in Washington. He was tall, plain in dress, and somewhat awkward in appearance, but had a keen black eye and overflowed with geniality and kind feeling.

The Gallery owns an excellent example of the work of Chester Harding (1792-1866) in his portrait of John Randolph, of Roanoke, painted about 1830. This interesting character was a vigorous figure in the early days of the Republic. He claimed the distinction of being a descendant from Pocohontas by her marriage with John Rolfe. His personal appearance was striking, and he is described as being "six feet in height, very slender, with long, skinny fingers, which he pointed and shook at those against whom he spoke." Although Randolph was pugnacious in argument, he appears to have been imbued with a hatred of war, which animated his diatribes against Napoleon, and his resolute opposition to the war policy of Madison.

Harding's portrait is a vigorous presentment, full of individuality and character. The style of painting is very personal, and bears out his assertion that he was practically self taught. Harding's ca-

reer is graphically described in his own words in Dunlap's "History of the Rise and Progress of the Arts of Design." He was born in Conway, Massachusetts, of poor parentage, married early, and after many adventures and vicissitudes set up as a sign painter in Pittsburgh, in about his twenty-fifth year. Inspired by his own tentative efforts in portraiture, he grew disgusted with his vocation, neglected his customers, and conceived the idea of going to Kentucky, where he subsequently established himself, in the town of Paris, taking rooms, and commencing business at once.

His price was $25, which, he tells us, the Kentuckians paid cheerfully, though he trembled at his own temerity in asking so much; and here he painted about an hundred heads, laying aside sufficient funds for a visit to Philadelphia. He passed five or six weeks in Philadelphia, studying the portraits of Sully and others, and then returned to Kentucky, to renew his labours under the influence of what he had seen.

The effect of his visit to Philadelphia, so far from proving a stimulus was, at first very discouraging to Harding, whose vanity had received a severe blow in beholding the work of his contemporaries. He owns to having been intimidated by the knowledge of the many obstacles that he must overcome, before he could arrive at distinction in

art; to have felt the presence of more difficulties than he had dreamed of, before his visit to the metropolis; all of which reacted upon his activities and paralyzed his efforts at production.

The period of his return was also coincident with the financial crisis in the affairs of the country, which operated also against him, and orders for portraits were not so plenty. In search of betterment of fortunes, he removed to St. Louis, where he raised his price to $40, and remained until 1821, when he made his *début* in Washington. His success was immediate, and he painted about forty heads during the winter and spring, and then pushed on to Boston, on a pilgrimage to Stuart, where he finally established himself, and had a great vogue. In 1823 Harding went to London, meeting also with success, and after three years' absence, returned to Boston, where he died in 1866.

Throughout his career, Harding seems to have been content with the soberer virtues of portraiture. His John Randolph is strong in character, as has been said, and in a style very personal. It has, on the other hand, little quality, and no attempt at anything more subtle than the record of the local colour in the picture. This he manages in a way almost decorative. There is something quaint in his frank noting of the sitter's spotted blue tie, and the red covering of the chair across which his arm

is thrown. There sits John Randolph, very much as he must have looked — a Southerner all through, and something of the old woman about him. The portrait exerts the spell of personality. It was purchased by Mr. Corcoran, for the Gallery, from L. R. Page, Esq., on November 8, 1875.

For what it lacks we have only to compare it an instant, with a delicious portrait of the same sitter, as a boy, by Gilbert Stuart, owned by Mrs. C. T. B. Coleman, and deposited by her in the Gallery. This is a *chef d'œuvre* of Harding's eminent contemporary, one of the loveliest Stuart's in existence, and the comparison of the two is very interesting and not a little instructive. The pose of the portraits is quite similar, and the traits of the boy we find developed in the man.

But Stuart's colour, his exquisite method of painting, the ineffable loveliness of the quality of the canvas is inimitable. The eyes are lustrous, the cheeks of transparent, wonderful skin beneath which the blood pulsates. It is all so smooth, so flowing, so suave, so graceful and so strong. The picture belongs to Stuart's most superb period, the transition between the English and American manner.

Of Stuart's contemporaries we have a fine example of the art of John Neagle (1799-1865) in his portrait of Colonel Richard M. Johnson, Vice-

President of the United States from 1837 to 1841. It came to the Gallery in 1902, as the gift of Mrs. Benjamin Ogle Tayloe.

The portrait is a vigorous and forceful example, depicting Johnson as a ruddy faced genial personality, seated in an easy attitude and wearing an informal costume, of which the striking feature is a red waistcoat. There is an admirable sense of flesh and blood, of bone and muscle, nicely tempered by a very definite expression, which animates the whole canvas, and gives life to it.

Neagle had a thoughtful habit of inscribing various useful data on the backs or faces of his canvases. This one is no exception to the rule. On the back appears the following inscription: "Col. Richard M. Johnson, painted from life by John Neagle, Frankfort, Kentucky, March 9th, 1843. Col. R. M. Johnson, Vice-President of the United States, under the administration of Martin Van Buren. Died November 19th, 1850."

A portrait of Benjamin Franklin, attributed to Duplessis in the old catalogues of the Corcoran Gallery, has recently (since 1908) been assigned to Joseph Wright, on the strength of certain proofs brought to light in defence of this claim, by Charles Henry Hart.

The basis of the argument by which Mr. Hart establishes his authority for asserting that the por-

trait is by Wright, and not by Duplessis, is interestingly set forth, by him, in a pamphlet published in 1908, on "Joseph Wright's Portrait of Franklin belonging to the Royal Society, London," and reprinted in a limited edition from the *Pennsylvania Magazine of History and Biography,* for July, 1908.

The portrait in the Corcoran Gallery was purchased in 1885 from Henry Stevens, of London, an eccentric character, who dealt in Americana, and who had bought it three years earlier from Graves, the print seller, and successor of Boydell. Upon the back of the picture is this inscription: "This picture of Dr. Franklin was painted at Paris, 1782, and was presented by him to Mr. William Hodgson, of Coleman Street, as a token of his regard and friendship."

Hodgson was a friend of Franklin and of the Colonies, acting on the behalf of both in England, for the exchange of American prisoners of war, and the amelioration of their condition during confinement.

There seems little doubt from Mr. Hart's paper that the portrait in the Corcoran Gallery is by, or after, Joseph Wright. The painter is an interesting one, his brief life having been full of incident, and his opportunities exceptional. He was born in Bordentown, New Jersey, the son of Pa-

tience Wright, that unique figure in the history of American sculpture, and accompanied his mother to London, where she settled in 1772, plying her trade of making portraits in wax, with remarkable success. Joseph studied painting under Benjamin West, and also with John Hoppner, who married his sister. His sojourn in France was rather brief, something short of a year, he sailing for home on the Argo, late in October, 1782. He carried with him a letter of introduction from Franklin to Washington, from whom he received the appointment to be first die-sinker of the United States Mint. He perished in the yellow fever epidemic, in Philadelphia, in 1793.

The series of six portraits of noted men by Charles Loring Elliott (1812-1868) gives a fair idea of the scope and prowess of this portrait painter, who is best represented in the Corcoran Gallery by his portrait of James C. McGuire, a former trustee of the institution, and of Colonel Thomas L. McKenney.

Elliott was born in Scipio, New York, and began life humbly, as a clerk in a store in Syracuse. He removed to New York in 1834 and became a pupil of John Trumbull, and of Quidor. He was a prolific painter, and is said to have accomplished during his comparatively short life — he lived but fifty-six years — more than seven hundred por-

traits, including some of the most prominent men of his time. He died in Albany in 1868.

Elliott's work is of uneven merit, which biographers have attributed to his own variable temperament, and somewhat dissipated habits of life. Like Stuart, whose work he closely studied, he is at his best in the portraits of men of character and achievement. The vigour and truth of such likenesses, as well as the colour and quality which distinguish them, place these portraits amongst the best of his epoch.

Tuckerman appreciatively writes of him: "Elliott is a man of will rather than sensibility, one who grasps keenly his subject, rather than is magnetized thereby: his touch is bold and free; he seizes the genuine and pierces the conventional, he has a natural and robust feeling for colour; he is more vigorous than delicate. . . . There is a manly instinct which leads him to give prominence to the essential and characteristic, and the more of a man his subject is, in intellect, spirit, feature, and expression, the more satisfactory will be the 'counterfeit presentment.'"

Trumbull is said to have at first discouraged him, but finally to have been won by his determined efforts and evidence of ability, and to have aided him by granting him access to the casts in the American Academy, instructing and helping him, while con-

stantly opposing his career, as one of privation and discouragement. Finally Elliott broke away from Trumbull and went to study under Quidor, who had been a fellow student with Inman under Jarvis, and through whom he doubtless picked up his reverence for the English traditions in portrait painting, which he follows to a certain extent.

Tuckerman related with much graphic detail how, in his formative days, he became the proud owner of an original Stuart, which he studied profoundly and which exerted a powerful influence in the formation of his style.

Elliott apparently never went abroad, despite which there is nothing provincial or uncertain about his technique, and he was for a time one of the most capable portrait painters in the country. His drawing is firm, the colour robust and fresh, and he used a full, fearless brush. He painted many eminent men — statesmen, military celebrities, clergymen, and authors.

Of these owned by the Corcoran Gallery, three were the bequest of the late James C. McGuire, who, as has been mentioned, had a notable private collection, contemporary with Mr. Corcoran's. Mr. McGuire, whose son is the present director of the Gallery, was one of the original trustees, appointed by the donor. On his death, in 1888, he bequeathed to the Gallery his portrait of himself, with those

of Colonel Thomas L. McKenney and William Cullen Bryant, by Elliott, and a portrait of Professor Joseph Henry, by Huntington.

Elliott's portrait of Mr. McGuire is one of his finest efforts. The sitter is a handsome, young man of the typical Irish type, with black hair and blue eyes. He wears the picturesque costume of the early fifties. The head is solidly painted, is full of a vigorous sense of personality, and is wholesome and rich in colour. The date of the canvas is 1854.

The portrait of Colonel McKenney is even more attractive, if possible, in its frank, positive delineation of character. The complexion is of that ruddy hue, which most appealed to him; and the hair, profuse and beautifully white, is quite a masterpiece in texture. McKenney was a picturesque figure in Washington, remembered even yet, by some of the older residents of the District, though he died in 1859, as a familiar *boulevardier* to be seen at the fashionable hour, wrapped in his grey shawl, in which Elliott has painted him, pacing the most frequented thoroughfares. It was thus that Elliott learned to know him, and feeling an irresistible impulse to put so winning a personality upon canvas, finally addressed him, introducing himself, and frankly asking him to pose. McKenney was delighted, and Mr. McGuire bought the picture.

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PORTRAIT OF JAMES C. McGUIRE
By Charles Loring Elliott

McKenney was an Indian agent. In 1824 he was placed in charge of the Bureau of Indian Affairs, and in 1826 was given a special commission with Lewis Cass to negotiate an important treaty with the Chippewa Indians at Fond du Lac, in the Territory of Michigan.

Elliott was at his best in heads. When he attempted whole-lengths, the result was much less fortunate. He had little idea of composition or of concentration, and in these larger portraits he gives the unimportant details as much, if not more insistence than the face. The full-length portrait of W. W. Corcoran, painted from life in 1867, one year before the painter's death, when the sitter was sixty-nine years of age, carries out most of his serious faults. The carpet, chairs, and various accessories obtrude themselves upon the attention of the beholder, to the detriment of the ensemble. The boots are especially marvellous and the eye keeps returning to their shapely and lustrous smoothness. The portrait is regrettably uninspired, considering its importance in the collection.

The portrait of Joseph Henry, the noted physicist (1797-1878), a former trustee of the Gallery, and the first secretary of the Smithsonian Institution, by Daniel Huntington (1816-1906), has certain sober qualities of strength and resemblance, and is, of course, important as the portrait of a distin-

guished Washingtonian. It is considered by those who knew Henry as the best portrait of him ever made, though, as a matter of fact, he never sat for the picture. Huntington painted it from sketches which he made while his subject was lecturing.

Huntington is also represented by a replica of "Mercy's Dream," from Bunyan's "Pilgrim's Progress," the original of which is owned by the Pennsylvania Academy of the Fine Arts.

To an early period of the Republic belongs another notable name associated with a promise only partially realized, that of John Vanderlyn (1776-1852). Though he painted many excellent portraits, his fame rests chiefly upon two pictures — "Marius among the Ruins of Carthage" and the nude figure of "Ariadne."

The one example of Vanderlyn owned by the Corcoran Gallery, is a portrait of General Zachary Taylor, painted in 1852, and one of the last of his portraits. It was done from life, soon after President Taylor was inaugurated. To relieve the distress of the veteran artist, it was raffled off for $350 and was won by Clark Mills, the sculptor, who afterwards sold it to this Gallery. Vanderlyn was born and died in Kingston, Ulster County, New York. His life was fraught with vicissitudes and he died in destitute circumstances.

The collection contains two portraits of the series

of distinguished Frenchmen, painted by Rembrandt Peale, during his residence in Paris. That of M. Lasteyrie, the economist and author, was once a part of the collection belonging to the famous Peale Museum. That of Jacques Henri Bernardin de Saint Pierre, the author of "Paul and Virginia," was painted from life in Paris in 1808, and was a gift to the Gallery from George W. Riggs, in August, 1873. It appears in the first edition of the catalogue.

The Gallery is also the custodian of Rembrandt Peale's equestrian portrait of "Washington before Yorktown," which belongs to the Mount Vernon Ladies' Association.

CHAPTER VIII

WEST AND MORSE

Two important and interesting works of the earliest American painters figure prominently in the collections. These are "Cupid and Psyche," by Benjamin West, and "Hall of the House of Representatives," by his pupil, Samuel F. B. Morse.

"Cupid and Psyche" is a late work of Benjamin West (1738-1820), having been painted in 1808, when the venerable artist was in his seventy-first year. Though not a characteristic work of the painter, in the general sense, the picture is an agreeable one, well suited to the purposes of a gallery of moderate proportions, being neither too large for the average wall space, nor of too set and formal a style to show well beside miscellaneous exhibits. On the contrary, the subject is eminently pleasing and decorative.

The composition is distinguished. The central group of youthful lovers is of a grace and lightness, with a certain clean elegance of line. They are posed against a stormy background composed of sky, land, and water. Cupid occupies the centre of

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CUPID AND PSYCHE
By Benjamin West

the square canvas, and, with wings outstretched, bends over the partially reclining form of Psyche, who leans upon his knee and places one arm about his neck, while she looks into his face. The drapery falls from Psyche, revealing the smooth contour of her lithe body.

The picture was purchased in 1910 from a New York dealer. It is signed and dated "B. West. 1808," and by its title and dimensions appears to be one of the list of one hundred and fifty works by Benjamin West that were offered to the government for purchase, by the painter's sons, Raphael L. and Benjamin, for the nucleus of a national gallery.[1]

The picture belongs to the period of West's first reverses, when, after having enjoyed during a residence of half a century in London a position of power, as president of the Royal Academy, and as court painter to George III, the madness of the sovereign resulted in the immediate withdrawal of royal favour. West had been engaged by the king to paint for the hall of Windsor Chapel a series of decorations upon the life of Edward III. When, with the disability of the monarch, the new *régime*

[1] Their letter with the list was addressed to the Honourable J. W. Taylor, Speaker of the House of Representatives of the United States, and dated Newman Street, London, April 12, 1826. It was presented to the Second Session of the Nineteenth Congress, December 11, 1826, was read and "laid upon the table."

came into power, this handsome commission was countermanded, and while suffering these rebuffs, West received a blow from an unexpected quarter, and was deposed from the presidency of the Royal Academy. But this last reverse was only temporary and he was reëlected president the next year, with but one dissenting vote.

Despite the loss of royal patronage, and advancing years, West's greatest popular successes were yet to come. His *chef d'œuvre,* "Christ Rejected," was painted when the painter had reached the age of eighty years.

The career of Samuel Finley Breese Morse (1791-1872) is fraught with interesting incident. He was born in Charlestown, Massachusetts, and educated at Yale College, from which he graduated in 1810. His talent for the profession, which he served with distinction and honour until discouraged by his failure to obtain a commission from the government, developed early. It was Washington Allston who discovered and fostered his artistic talents, taking him abroad with him on his second trip to Europe, about 1810. Benjamin West, then at the zenith of his fame, also took a deep interest in Morse and gave him counsel and encouragement. In London he made the acquaintance of Charles Robert Leslie, who was a few years younger than himself, and who afterwards distinguished himself

in art. Amongst his other intimates were Coleridge, the poet, Fuseli, the eccentric artist, Rogers, Charles Lamb, and others. While in London, he moved in excellent society.

From West and Allston, Morse acquired a reverence for the historical painting, repudiating portraiture — for which he had rare talents — as an inferior occupation, unworthy of his genius.

His letters reflect the influence which the two older painters exerted upon his aspirations and his style, and they too kept alive his patriotic Americanism. He quotes West as speaking of Philadelphia as "the future Athens of the world," and he says: "My ambition is to be among those who shall revive the glories of the fifteenth century; to rival the genius of a Raphael, or a Michelangelo, or a Titian. My ambition is to be enlisted in the constellation of genius which is now rising in this country (America). I wish to shine, not by a light borrowed from them, but to strive to shine the brightest."

In the year 1812 he had so far advanced in his studies as to attempt a large picture of a single figure. The subject was the "Death of Hercules," and, under the direction of his friend and master, Allston, who was at the same time engaged upon his "Dead Man Restored by Touching the Bones

of Elisha," he modelled his figure of Hercules, as an exercise preparatory to the painting. This was Morse's first attempt at sculpture, but it won for the young artist a gold medal offered by the Society of Arts at the Adelphi.

In 1815 he returned to America to take up the despised portraiture as a means of recouping his fortunes. He settled in Concord, New Hampshire, and painted portraits, at fifteen dollars each, of the worthies of New Hampshire, making the tour of Concord, Walpole, Hanover, Windsor, and Portsmouth, and in 1818, after his marriage with Miss Walker of Concord, went to Charleston, South Carolina, and painted many of the prominent citizens of that city, including James Monroe, for the Common Council. While in Charleston he helped to found the South Carolina Academy of the Fine Arts.

In New York, in 1826, he was one of the prime movers against the old Academy of the Fine Arts, of which Trumbull was president, and in the launching of the National Academy of Design, of which he was the first president. To this office he was annually reëlected until 1845, when he refused to be nominated, feeling that he could not devote the necessary time to the discharge of its duties, for the telegraph had become a success and absorbed his attention. In 1861 he was again prevailed upon

to accept the presidency of the Academy for a year.

Morse made portraits of Lafayette, Henry Clay, Chancellor Kent, William Cullen Bryant, Fitz-Greene Halleck, Thorwaldsen, Jeremiah Evarts, and General Stark. His full-length of Lafayette, hung in the City Hall, New York, is one of the most admirable of the several portraits of the general made during his visit to the United States in 1824-1825.

In 1822 Morse painted the large picture of the "Hall of the House of Representatives." Upon this picture he centred many hopes, but the times were not yet ripe for works of that character. He had laid by sufficient means to enable him to give two years to the experiment, but when it was exhibited it was attended with but little success.

At one time a bill was introduced into Congress urging the purchase of the picture by the government, to be hung in the Capitol, which would have been a most fitting depository for so admirable a work, immortalizing one of the handsomest apartments of the original edifice. The Corcoran Gallery preserves a copy of the bill, which is here reproduced in part. The first quotation is from Primes' "Life of Morse," the second from the New York *Daily Graphic,* of May 26, 1873, and the

third is the artist's own description of his work, written to accompany the picture.

"The painting of portraits was to him, as to all painters of original power, a weariness, and Mr. Morse resolved to attempt something in which it might be raised to the dignity of history. He conceived the idea of making a large picture of the 'House of Representatives' at Washington, presenting a view of the chamber, and portraits of individual members. For this purpose he went to Washington in November, 1821, and was kindly received by the president of the United States, who encouraged his grand undertaking, and gave him every facility for its execution. The architect of the House, Mr. Bullfinch, and all the officers of the House, entered cordially into the work, and encouraged him with their efficient aid.

"Mr. Morse obtained the use of one of the lower rooms of the Capitol, and there established his studio, to make it convenient for the members to sit to him for their portraits; and while they were not with him he could work upon the interior of the chamber. He writes to Mrs. Morse:

"'I am up at daylight, have my breakfast and prayers over, and commence the labours of the day long before the workmen are called to work on the Capitol by the bell. This I continue unremit-

tingly till one o'clock, when I dine, in about fifteen minutes, and then pursue my labours until tea, which scarcely interrupts me, as I often have my cup of tea in one hand and pencil in the other; between ten and eleven I retire to rest. This has been my course every day (Sundays, of course, excepted) since I have been here, making about fourteen hours study out of the twenty-four. This, you will say, is too hard, and that I shall injure my health. I can say that I never enjoyed better health, and my body, by the simple fare I live on, is disciplined to this course. As it will not be necessary to continue long so assiduously, I shall not fear to pursue it till this work is done. I receive every possible facility from all about the Capitol. The doorkeeper, a venerable man, has offered to light the great chandelier expressly for me to take my sketches in the evening, for two hours together, for I shall have it a candle-light effect, when the room, already very splendid, will appear ten times more so.'

"His absorption in the picture was so great that he once arose in the night, mistaking the light of the moon for day, and went to his task, and at another time lost the reckoning of the days of the week, and attempted to enter the hall on Sunday, to pursue his work, and could hardly be persuaded to admit that he had lost a day. By the middle

of December he was working sixteen hours a day. 'I never enjoyed better health; the moment I feel unwell I shall desist, but I am in the vein now, and must have my way. I have had a great deal of difficulty with the perspective of my picture. But I have conquered and have accomplished my purpose. After having drawn in the greater part three times, I have as many times rubbed it all out again. I have been several times, from daylight until eleven o'clock at night solving a single problem.'

"The work required far more time than he anticipated. December was gone before the portraits of the members were begun. On the 2nd of January, 1822, he writes:

"'I have commenced to-day taking the likenesses of the members; I find them not only willing to sit, but apparently esteeming it an honour. I shall take seventy of them, and perhaps more, all, if possible. I find the picture is becoming the subject of conversation, and every day gives me greater encouragement. I shall paint it on part of the great canvas when I return home. It will be eleven feet by seven and a half feet; that will divide the great canvas exactly into two equal parts, on one of which I shall paint the House of Representatives, and the other the Senate. It will take me until October next to complete it.'

"He painted eighty portraits on the great picture, and on the 10th of February left Washington. By steady travel in the stage he performed the journey from Washington to New Haven in six days, reaching his home and family on Saturday, the 16th of the month.

"As a work of art this picture was admirable, but it failed to attract the attention of the public. The artist's expectations of deriving profit from its exhibition were disappointed. It proved a loss to him pecuniarily, and was at length sold to an English gentleman, who took it to his own country, where it remained for several years. The artist lost trace and knowledge of it. While abroad in after years he made inquiries for it in vain. After a lapse of a quarter of a century he received the following letter from an artist friend:

"'F. W. Edmonds, Esq., to Prof. Morse.

"'New York, December 7, 1847.

"'My dear Sir: — I was applied to by a gentleman a few days since to call and see your picture of the "House of Representatives," which has been sent to this city from London, by a house who had advanced a sum of money upon it while in England. I called upon Mr. Durand, and he accompanied me on visiting it. We found it at the store of Coates

& Co., No. 54 Exchange Place, nailed against a board partition in the third story, almost invisible from the dirt and dust upon it. It has evidently been rolled up, and, having no strainer, its surface is as uneven as the waves of the sea. In one place where it has been rolled the paint has peeled off in a narrow but long seam, but this is above the heads of the figures, and I think can be easily repaired. Otherwise the picture seems to be in a good condition, if washed, stretched and varnished. They (Coates & Co.) hold it for sale, but in its present condition, few, excepting those very familiar with pictures, would look at it with a view of purchasing it. I suggested to them to wait till I could write to you before they showed it, as you would probably desire that it should be cleaned and varnished, and, if you were likely soon to be in the city, would prefer doing it yourself. I think it would not cost over ten dollars to put it in good order. Excuse me for troubling you in this matter, but, believing it to be one of the best works ever painted by you, and knowing it to be invaluable as containing portraits of many eminent statesmen of this country, I could not patiently be silent while in its present condition.

"'Respectfully and truly yours,

"'F. W. Edmonds.

"'Samuel F. B. Morse, Esq.'

"The picture was rescued from its confinement, and became the property of the distinguished artist, Daniel Huntington, Esq., in whose private gallery it is preserved.

"In the winter of 1822, notwithstanding the great expense to which Mr. Morse had been subjected in producing this picture, and before he had realized anything from its exhibition, he made a donation of five hundred dollars to the library fund of Yale College, probably the largest donation, in proportion to the means of the giver, which that institution ever received." (Primes' "Life of Morse," pp. 122-135.)

(From the N. Y. *Daily Graphic* of May 26, 1873.) "In the studio of D. Huntington is a most interesting historical painting by Professor Morse, which bears the date of 1822. The canvas is eight feet by eleven feet and represents the old House of Representatives at the hour of lighting. In the centre hangs the great chandelier, and on a high step-ladder a negro is turning up the Argand burners, which are evidently of interest, as the group on the platform, among whom are Story and Marshall, are regarding the operation. Scattered among the seats and around the room are members talking together, and one with his back towards the light is endeavouring to read. In the half gloom of the

gallery are several persons, one of whom is Morse, the geographer and father of the professor; also Professor Silliman and an Indian Princess. There is the greatest fidelity in the painting of the room, and what renders the picture still more valuable is the fact that the faces are all portraits. The key to the picture cannot be found, but the faces of a number have been recognized by the likenesses as those of Chief-Justices Marshall and Story, Stephen Van Rensselaer, Governor Tomlinson of Connecticut, Gales and Seaton, of the National Intelligencer, and several others. The studies for these heads were made by Professor Morse in Washington, and afterwards were stolen, some of them finally finding their way into private collections, where they now are. The aim of the artist seems to have been to present a true picture of the House at that time, rather than to attempt anything picturesque. The whole work has an honest air, which adds to its historical interest. The costumes are those of that time, when gentlemen wore ruffled shirts and white ties. There is but little attempt at composition. The groups are arranged in broken lines, but the effect of the whole is a little stiff. The low, rich tones, the crimsons and warm greys are very agreeable. The perspective is good, and the painting, especially of the columns, is very solidly done. For its historical accuracy, its portraits, its repre-

sentations of the costumes and the appearance of the old House of Representatives; for its rendering of a phase of our national life now passed away, as well as from the fact that it is the work of one of the fathers of American Art, and one of the most illustrious of Americans, it deserves a place in the National Capitol, and none could be more appropriate than that same room it pictures, which is now fitted for a public gallery."

DESCRIPTION OF THE HALL OF THE HOUSE OF REPRESENTATIVES AT WASHINGTON TO ACCOMPANY MORSE'S PICTURE

"The Hall of the House of Representatives of the United States is, without doubt, one of the most splendid legislative halls in the world. Foreigners, as well as those of our own countrymen who have travelled abroad, agree in this opinion.

"Its general form is semi-circular, having the speaker's desk in the centre of the greatest diameter, with a considerable space in its rear. The diameter of the semi-circle is ninety-five feet, the other diameter is eighty feet. The extreme height is sixty feet. The room is covered by a half dome, resting upon a Corinthian entablature, which is supported by twenty-two massy columns.

"The dome is ornamented by painted imitations of sunken panels, with a flower in the centre of each: the panels are separated by a braided ornament.

"The entablature is of greyish sandstone, richly ornamental; all the ornaments are exquisitely sculptured. The eagle upon the frieze over the speaker's chair is ten feet between the wings and very beautifully wrought; above the eagle upon the entablature is a statue of Liberty, of plaster of Paris; the piece of a fluted column entwined by a serpent is an accompaniment of this statue, and is all that is seen in the picture.

"The columns, 28 feet in height, are made of breccia, a concrete of various kinds of stones, of all sizes and colours; the capitals and bases are of white marble, sculptured in Italy, in imitation of one of the most beautiful antique remains preserved in Stuart's Athens.

"Between the columns and behind them are suspended curtains of scarlet moreen, fringed with yellow drops. Under the curtains in the semicircle is the gallery, in front of which is an iron railing.

"The door is on the extreme right, and is of fine white marble; over the door is a marble statue of History in the car of Time, with a book, in which she is recording passing events; the car is

upon a portion of a celestial globe; the wheel of the car is the clock.

" Between the fourth and fifth pillars from the door is a stove of stone, highly ornamented, which admits warm air through the circular openings near the top; there are also openings behind some of the pillars for the admission of warm air from furnaces below.

" The speaker's desk is to the left under an octagonal canopy; the canopy is a dome, covered with pink coloured silk, surmounted by an eagle of brass, and resting on an entablature, which is supported from the back part by four fluted Corinthian columns; from the edges of the canopy is the speaker's chair and desk on which are the Bible, papers, inkstand, and silver-branch candlesticks; the access to the chair is by six or seven steps, the balusters of which are seen a little below the chair.

" Before the speaker's desk is the clerk's table, which is of mahogany, on which the clerk is leaning, and upon which are the papers of the House.

" A little nearer the middle of the picture, upon the stone pier in the distance, is a bronze coloured frame, surmounted by an eagle, containing the interesting print of the Declaration of Independence, published by J. Binn, Esq., of Philadelphia, ren-

dered doubly valuable as the finest specimen as yet produced of that class of American engraving.

"Under this print is a fire-place; the opposite fire-place is indicated by the light on the faces of Messrs. Gales and Seaton; the platform on which these gentlemen stand and on which the judges of the Supreme Court and others also stand, is three or four feet above the level of the floor of the House; upon this platform those only are admitted who are privileged by the rules of the House; the sofas seen between each of the pillars are also appropriated to this purpose.

"The chandelier is of brass, and contains 30 Argand's lamps; there is also on each of the pillars a similar lamp, not lighted, as seen in this picture.

"Through the windows on the right is seen firelight from the lobbies; through the middle window is the direction of the post-office of the House, which is in the lobby.

"Directly under the left of the chandelier in the distant part of the room is one of the boxes appropriated to the stenographers; there are other similar boxes not seen in the picture on each side of the speaker's desk.

"The desks of the members are arranged in six concentric circles, each circle of seats rising a little

above the preceding one, as you recede from the centre; these are divided from the door to the speaker's desk. The desks are of mahogany, furnished each with a drawer, ink-stand, sand-box, &c., &c.; the chairs are of mahogany, with stuffed backs, and seats covered with hair cloth. The floor is covered with elegant Brussels carpeting.

"In the foreground is seen the letter-box with the letter carrier in the act of taking out the letters; by the side of the box are reams of paper for the use of the House.

"The time chosen is at candle lighting, while the members are assembled for an evening session. The portraits were taken at Washington about a year ago; each person sat for his likeness, with the exception of Hon. William Lowndes, whose portrait was sketched from the gallery.

"The primary design of the present picture is not so much to give highly-finished likenesses of the individuals introduced as to exhibit to the public a faithful representation of the national hall, with its furniture and business during the session of Congress. If the individuals are simply recognized by their acquaintance as likenesses, the whole design of the painter will be answered.

(Signed) "Samuel F. B. Morse.

"New Haven, February 1st, 1823."

The bill failed to pass, and the picture, which had been deposited in the Corcoran Gallery in 1874, was finally purchased by that institution in June, 1911, from the estate of Daniel Huntington, through his son, Charles R. Huntington.

A still more bitter disappointment was reserved for Morse, with his failure to secure a commission to paint one of the panels of the rotunda, in the Capitol, in Washington. The selection of artists to paint the great historical pictures for these panels, was referred to the committee in Congress of which John Quincy Adams, ex-president, was a member. Morse, strongly endorsed by Washington Allston and by the National Academy, confidently expected to be chosen to paint at least one or two of these pictures. Mr. Adams wished to throw the competition open to the artists of all countries, saying that there were no American artists of sufficient ability to paint such great pictures. This roused the ire of J. Fenimore Cooper, whose caustic reply to Mr. Adams' assertions, appeared anonymously in the New York Evening Post, and was attributed to Morse. The truth came out too late, and Morse's name was rejected by the committee.

The struggles incident to the invention and development of the telegraph, coupled with this blow to his ambitions, turned Morse from the practice of art, but to the end of his life, he was deeply in-

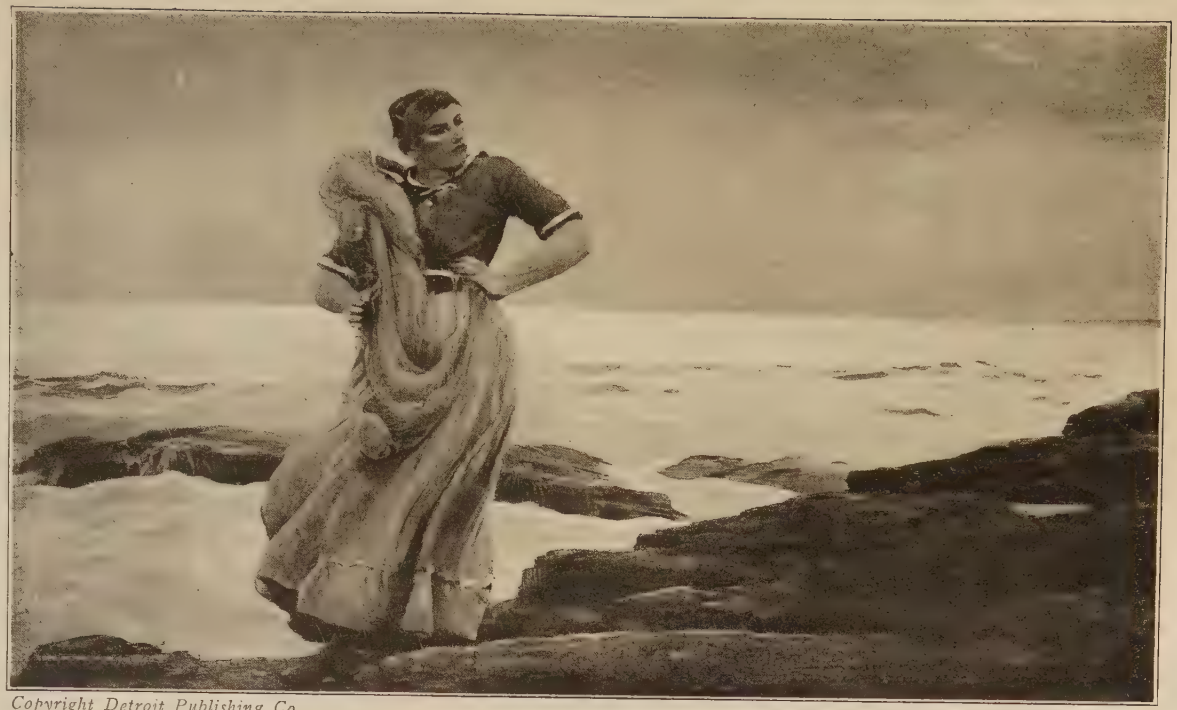
terested and active in any scheme for its advancement. As a tribute of affectionate esteem for his friend and master, Washington Allston, he purchased and presented to Yale College the latter's "Prophet Jeremiah Dictating to the Scribe Baruch."

CHAPTER IX

CONTEMPORARY AMERICANS

HAVING dealt with the evolution and birth of the Corcoran Gallery, and considered its historic collections, we proceed to the gallery of contemporary American paintings, which constitutes its present growth, and where we find most vigorously expressed the progressive spirit of the management. The collection numbers, at present, between forty and fifty works. Its development received direction and stimulus from the three biennial exhibitions of contemporary American art, from which twenty-eight works were purchased and added to the permanent collection.

Winslow Homer's (1836-1910) "Light on the Sea," painted in 1897, is of his late middle period, and belongs to the type of picture of which the Luxembourg Museum owns a masterpiece. The sky is stormy and the light on the sea lifts the horizon sharply against the threatening dark. A sea-gull flies low, and against the light a woman's figure, posed on the rocks, at the water's edge, forms a substantial silhouette. She is of the robust,



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LIGHT ON THE SEA
By Winslow Homer

masculine type, familiar to such surroundings, hardened by wind and weather, with something of the eternal about her. The face and arms are heavy with the strength of a life spent always in combat with the elements, and in her is that development, by association, that makes her part of nature itself.

For the rest, the water has a silver hue, with the variations and depth of a great opal, as it is played upon by the changing light and mood of the coming storm. The rocks are heavy with moisture. There is not much motion in the sea, only that heavy, rhythmic slosh of the water when the great basin is full, as it lifts and pulsates in response to the mysterious action of the moon. Homer studied and knew the sea profoundly.

William M. Chase is represented by the earliest of his series of still-life paintings, with fish. "An English Cod" was painted in London about seven years ago, and first shown at the centenary exhibition of the Pennsylvania Academy of the Fine Arts, in 1905. The picture was painted in one sitting, which accounts, in a measure, for its brilliant unity. Throughout the making enthusiasm has held from start to finish. One of the best of his riper period, it proves the painter's place amongst the foremost still-life painters of his time.

The canvas displays a powerful study of textures. The cod lies heavily lax upon a large porcelain

platter, its immense head resting upon the table, the mouth gaping — a great splendid specimen. It is a joyous bit of painting, this fish, with its exquisite pinks, its pearly grays, the blues and greens of the flesh, as it turns away from the light. Two hard little mackerel lie on the table before the monster, and the contrast in character and quality is expressed in a masterly fashion. They, too, are of a beautiful iridescence. In the background is a brass kettle done in Chase's most distinguished manner.

George DeForest Brush is represented in the collection by one of his series of madonna-like pictures, entitled "Mother and Child." This particular example is done on a long panel, the figure of the mother standing, holding the baby, which brings the heads well up toward the top of the frame. The canvas develops the painter's scholarly drawing, acquired from exhaustive study of the Florentines. His picture has classic repose, his technique is smooth and finished, while the colour is mellow and harmonious.

The woman's face dominates, and is of unusual type, with fine arched brows and full sympathetic mouth. The chubby baby is less real, less vital than in some others of the series, and his little hands are sharply done, like porcelain.

"Twilight," by Alexander Harrison, is one of

AN ENGLISH COD
By William M. Chase

the three famous wave pictures, all of about equal merit, and representing the best of which the painter is capable. The other two are owned in Philadelphia.[1] They were done at the painter's ripest and most interesting period, and amply justify the reputation which Harrison enjoys, as a marine painter of strength and personality.

The Gallery has recently acquired examples of the chief exponents of the modern school of landscape painters, which add strength and interest to the collection. Of these "The Delaware River," by Edward W. Redfield, is of paramount importance as a fine, characteristic work of a man essentially a leader in the modern movement. The picture was purchased from the first of the biennial exhibitions, having been previously awarded the Webb Prize at the Society of American Artists.

The subject is one of the arrangements familiar to the locality in which the painter resides, and may be considered an admirable example of its period. The composition includes both banks of the river, with a strip of the island projected upon its partially frozen surface. The sun shines upon the distant shore, while the foreground is in shadow. Trees break the composition at the left margin. The

[1] "The Wave" is in the Temple Collection of the Pennsylvania Academy of the Fine Arts; and "Le Grand Miroir" is in the possession of the Wilstach Collection, at Memorial Hall, Fairmount Park.

painting is rich, direct, subtle and strong, producing a palpable sensation of a winter day, with its cold, beautiful colour, and brittle air.

"Road to Centre Bridge," in the collection of Charles C. Glover, of Washington, is less abstract than the canvas owned by the Corcoran Gallery, and the pattern is richer and more varied. The roadway running past the house, on the left, and off into the picture, is marvellously rich, like an old mosaic, its deep wagon ruts filled with ice that reflects the note of the sky, through whose blue depths the warm sun filters. The distance is lit with diffused light passing through trees. Throughout there is strong character, luscious colour, controlled by a growing sense of beauty.

Redfield has preserved more than any painter of his generation, his open vision — his first plasticity. In the early days of struggle against popular prejudice, his work was elemental, presenting a remarkable lesson in simplification. As the years have passed, the painter has elaborated his theme, developed his colour, embroidered his pattern, become more subtle and more profound in his method, but without losing his primitive force.

As a leader, he has had a tremendous vitalizing influence upon the landscape painters of his day, giving a marked direction to the whole movement. For himself his strength lies in his originality, in

MOTHER AND CHILD (see page 142)
By George De Forest Brush

his stupendous industry and indefatigable study of nature.

A decorative impulse animates the work of W. Elmer Schofield, and distinguishes it from that of his illustrious *confrère*. He is more sensitive to influences, but the work that is characteristic of him has a certain conventional treatment of colour, observes more formal composition and has a suggestion of tapestry, in tone and texture.

His art is of a distinguished quality and exhibits a good deal of variety. Though he received his early education at the Pennsylvania Academy and supplemented it by a course of Paris training, his long years of residence in England, on the Cornish Coast, where he married, have done most to give him the individual touch that separates him a little from the group of Pennsylvania painters. There is in his technique something that recalls the brush work of the English painters. Some of his studies of the coast at St. Ives — notably the one owned by the Metropolitan Museum (Hearn Collection), reveal artistic ability of a high order. Again, his series of the harbour at Dieppe is forceful and strongly personal.

The example owned by the Corcoran Gallery, "Morning after Snow," was painted in 1908, and purchased from the biennial exhibition of that year. The composition is in his favourite style. Shadow

envelops a building in the left foreground, abutting on a canal. The early slanting rays of the morning sun strike the house in the middle distance, with a warm glow, and light the hilly, snow-covered country in the rear. The deep and narrow mill-race is full of reflections and gives the note of colour to the picture — otherwise monotonously white with freshly fallen snow. The eye follows the canal to the sunlit house, where the reflection in the water is brightest. The painting is crisp and virile.

"March Snow," in the collection of Mr. Glover, is characteristic of the more personal type of Schofield's work, with its decorative design, its arbitrary greys and broad handling. Schofield is a vigorous, strong and charming personality, and much of himself is reflected in his work.

"May Night," by Willard L. Metcalf, was an epoch-making picture in the career of this artist. It received the Corcoran Gold Medal, with accompaniment of $1,000, in the first exhibition of contemporary American pictures, in 1907, and was purchased by the institution. The canvas is an attractive one by reason of its poetic subject, which is patterned out prettily and with a great deal of interest and charm of rendering in the drawing of the trees, and the placing of the translucent shadows, which enrich the smooth texture of the green

Collection of Charles C. Glover, Esq., Washington, D. C.

ROAD TO CENTRE BRIDGE (see page 144)

By Edward W. Redfield

sward before the old, Colonial type of southern mansion. The house itself stands in a glare of moonlight, which lifts into dazzling brilliance the pillars of the portico. If the canvas misses fire at all, it is in the treatment of the house, which is a little out of scale with its environment, in point of size and illumination; while, on the other hand, it is hard to fancy, in the face of a somewhat thin façade, the bulk of the whole substantial structure.

The Colonial house represented in the picture is the old home in Lyme, Connecticut, where many of the artists resided and painted, and which is termed by them the "Holy House."

The Childe Hassam owned by the Gallery — "Northeast Headlands: New England Coast," acquired at the same time, reveals a rare and original quality of vision. The composition includes high bluffs to the left, a stretch of pebbled beach, intermingled with seaweed, and, in the distance, a sweep of sea, cerulean blue, done with courage, most decoratively. The harmony of colour in this picture is absorbingly interesting. Taking blue as the note, Hassam has played the harmonies by contrast of a true impressionist; placing one colour against another, in the relation of quantity and depth, to make each count its utmost value in the vibrating whole. His headlands run to gorgeous *aubergines,*

founded upon yellows, and through the beach the colour is of a most amusing variety.

The canvas is like the performance of a great virtuoso — or, better yet, the leader of an orchestra, who lifts at will the volume of sound, separates or mingles the choirs, picks out a French horn or an oboe for an effective passage, the bassoon for an accent, calls upon the piccolo to carry an air; while the great burden of the theme is sustained by the strings.

"After an April Shower" by Charles Morris Young, is a recent purchase, representing the work of a third of the Pennsylvania landscape painters, who has devoted himself to the type known as the *paysage intime*. The canvas is characteristic of Young's point of view, which is sensitive and temperamental, bringing the beholder at once under the atmospheric spell of its locality.

Of the present rapidly augmenting group of American landscape painters, Young was a pioneer in the field of snow painting, and his first canvases, exhibited in the early nineties, were pictures of the snowclad landscape in the vicinity of Philadelphia, or gleaned from the more picturesque and varied surroundings of Gettysburg, his native town. Known a dozen years ago as a painter of snow scenes, Young was again one of the first to depart from this uniformity of subject and to turn

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MORNING AFTER SNOW (see page 145)

By W. Elmer Schofield

his attention to the more colourful effects of autumn, spring, or winter out of doors. Some years in France, painting in Monet's country, developed, in the painter, a richer sense of colour and a more subtle quality of depth and atmosphere.

Of late subject appears to have interested him more than formerly, and his most recent output is interesting in its portraiture of the circumstances amidst which he now spends his life.

Young has become essentially a painter of Pennsylvania, through whose fertile landscape he occasionally records a bit of unmistakable architecture — an old bridge or a certain handsome old style house not built more. His trees, roadways, red mills, barns, cedars, and stone fences all bespeak the territory to which they give character and flavour; while from the manner of treatment one could well build up the kind of man so intimately affected by the familiar features of his environment. He does not search for eccentric arrangement, but gives again, and in a way very much his own, the sensation of the various moods of nature by which he has been influenced.

Daniel Garber's "April Landscape" is the work of a serious painter in whose work the arrangement or design of the canvas is its most appealing qualification. He sees nature decoratively, making use of the hanging grape-vines and the patchy syca-

more trees, which follow the canal, as interesting features in the foreground, through which are introduced glimpses of the river and the distant bank, with its various detail. If the canvas is a little thin, that in Garber appears to be the inevitable result of his limited scale and chalky colour. If it is over blue, that again is no affectation, no fault of insincerity, but a characteristic peculiarity of vision.

The collection includes an unsatisfactory example of that talented painter, Theodore Robinson (1852-1896), whose career was cut short before he fully matured. His place in the development of American landscape painting is an important one, because he, with Twachtman, brought to us the spirit of the French Impressionists. He lived some years in Giverny, where he became both pupil and friend of Claude Monet, with whose work Robinson was greatly in sympathy. "The Valley of the Seine from Giverny Heights" but vaguely suggests the things for which this gifted painter stood.

"Lady with a Mask" is one of those patiently minute portraits of women in outdoor setting, upon which Thomas W. Dewing has exclusively specialized. His work has something of the charm of old Oriental pottery in its craftsmanship. His effects are attained by a deliberate system of glazing and staining, not unlike that of the potter's art.

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MAY NIGHT (see page 146)

By Willard L. Metcalf

His drawing is of a fragile perfection, within the strict limits which Dewing has proscribed for himself. His work shows almost no variety, and it is extraordinary how little fatigue the process betrays.

The "Ave Maria" of Horatio Walker was one of the purchases from the first biennial exhibition, and may be considered a typical canvas from the brush of a painter who has had all the advantages of liberal patronage. Walker and Paul Dougherty are widely separated examples of a kind of idealism in art.

Paul Dougherty's canvas "Land and Sea" is a representative example of his easy method of attack. There is power in the drawing of the water, and appreciation of the majestic in the big cliff which rises abruptly from its depths, and is verdant within a few feet of high water mark. But he lightens his sea beyond cheaply, and is at best a superficial observer.

Charles H. Davis is counted one of the earliest of the serious painters of landscape. He was born in Amesbury, Massachusetts, and studied with Otto Grundman and at the Museum of Fine Arts, in Boston. In Paris he worked with Boulanger and Lefebvre. The Gallery possesses a fine, characteristic example of his early manner in "The Deepening Shadows," painted in 1884.

Ben Foster, Leonard Ochtman, Gardner Symons and H. Bolton Jones about complete the list of landscape painters represented in the collection.

Gari Melchers, that robust painter of figures under varying conditions, is ably represented in the Gallery by a well lighted interior with two women, which he calls "Penelope." A strong, vivacious, wholesome picture it is, broadly painted, with uncompromising colour, and a keen touch of the joy of living.

Melchers has not the finesse nor the faultless drawing of the Boston makers of paintings; and, for that very reason, his work is the best of criticism upon their cramped ideals and too literal realism. He paints people of flesh and blood, of bone and sinew, in real situations. His subjects are placed out in the wholesome daylight; and he creates problems for himself by opposing to them strong coloured objects — like the green lamp, in the present instance — and he dresses them in joyous coloured gowns, whose effective patterns make difficulties in the flesh painting against which he likes to pit his strength. "Penelope" received a silver medal at the third of the biennial exhibitions, and was purchased for the permanent collection.

The Gallery preserves a fine example of J. J. Shannon — "Girl in Brown" — painted in 1907. The canvas shows the influence of the painter's

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PENELOPE
By Gari Melchers

long residence in London, where he has become a portrait painter of importance. Harmonious, rich, distinguished, and beautiful in its quality of colour, the "Girl in Brown" makes also her personal appeal by reason of her piquant face, so delicately modelled.

"Groupe d'Amis" also bears the ear marks of foreign influence, and is the work of Robert Lee MacCameron, who has resided in Paris practically since his early student days, though he was born in Chicago. The canvas is well painted, extremely fine in appreciation of contrasts and sympathetic in character. The painter's impression of the famous *heure verte* is somewhat sordid and horrible, yet the artistic merits of the picture raise it above the merely literary, and reveal much beauty of colour and truth of observation.

"An Ancestor," by Walter MacEwen, was purchased from the second biennial exhibition, and is a representative canvas by another American artist who resides permanently in Paris. It is an adequate example of MacEwen's academic style.

Edmund C. Tarbell, the most noted of the Boston painters, is represented by one of those charming, quiet interiors, entitled "Josephine and Mercie," painted from his own daughters in 1908, and purchased by the Corcoran Gallery from its biennial of that year. The picture antedates the much med-

alled rendering of the same subject, shown in the third of the Gallery's exhibitions, and now in the collection of Dr. George Woodward, of Philadelphia. The same room is depicted, and apparently one, at least, of the two girls is the same, but the scene is shifted a little to the left, and the composition is more accidental.

A contemporary painter remarked with some enthusiasm of this picture, when it was first shown, that it was the most thorough example of sawing wood that he had ever seen. Professional comment must be allowed its quaintness. What he felt in the picture was the remarkable solving of every problem according to the absolutely legitimate rules of the game. Here we have an interior, in diffused light, with the ordinary accidental furnishings and two figures: one of the most difficult technical problems of which it is possible to conceive.

In its solution Tarbell resorts to no evasion of the real issue. He paints his picture object by object, with the utmost thoroughness; and he keeps each detail in its place, not by focussing upon one spot and allowing everything else to recede from the visual point until it loses itself in a misty envelopment, but by force of absolute relative colour value.

If he appears to miss the human interest and vigour of the work of VerMeer, Ter Borch or

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GIRL IN BROWN (see page 152)

By J. J. Shannon

Metsu, to whom it is the fashion to compare him, it is doubtless because our intimacy with the types and subjects he presents blinds us to the virtues of their equally veracious colloquialism.

"La Femme au Chien," of Mary Cassatt, belongs to an early, immature period of this most important American painter, but has, at the same time, some qualities of investigation, and a certain quaintness which distinguishes it from the work of her later more professional period.

"Narcissa" is an amusing nude by Sargeant Kendall, depicting a child standing on a couch regarding herself in a long mirror. The flesh is a little hard, according to Kendall's formula, but the drawing is fine and the composition original.

A recent acquisition by Richard Miller entitled "The Boudoir," is the direct antithesis of the style of these more academic masters. It presents a charming, rather slight sketch of a lady at her toilette, which is refreshing in colour, suggesting the purity and directness of a pastel.

Robert Reid, who is classed amongst the painters influenced by the French Impressionists, is represented in the Gallery by an interesting experiment in opposing lights, entitled "The Open Fire." It treats of a problem always fascinating to an artist, that of a figure affected by artificial light in a room from which the effect of day has not yet vanished.

Reid treats it in a colourful way, developing an amusing harmony of complementary colours.

" Peonies," by Wilton Lockwood, is a pretty canvas, clever in its delicate suggestion of the fresh quality of the flowers, and in a pleasing envelopment of tone, which unifies the values, and brings into the general effect of the canvas a certain resemblance to tapestry.

The Gallery is loyal to the local artists, of which it preserves examples of Edmund Clarence Messer, the principal of the Corcoran School of Art; of Max Weyl, Richard N. Brooke, James Henry Moser, and William H. Holmes, the Curator of the National Gallery of Art.

Mr. Messer's canvas, " January," was painted in 1911. It is a poetic rendering of a winter landscape with a lowering sky and low-flying birds. The painter is a New Englander by birth. He was born in Skowhegan, Maine, studied at the National Academy of Design, and at the Pennsylvania Academy of the Fine Arts, and with Collin, Courtois and Aimé Morot in Paris. He has been principal of the Corcoran School in Washington since 1902.

Max Weyl has been for years associated with the art life of Washington, though he is a German, having been born in Würtemberg. He came to America in 1855. Of his two canvases in

the Corcoran Gallery, "Approaching Night" is a landscape of unusual quality, revealing a poetic feeling and a tenderness in both subject and rendering that are characteristic of this gentle Teuton. "Lovers' Lane" is pastoral in subject and in his general style.

"A Pastoral Visit" is an early work of Richard N. Brooke, having been painted in 1881. It is a homely domestic scene with a wealth of faithful detail, characteristic of a negro home in Virginia. Mr. Brooke is a Virginian. He studied at the Pennsylvania Academy of the Fine Arts and in Paris under Bonnat and Benjamin Constant. He was elected vice-principal of the Corcoran School of Art in 1902.

The example of William H. Holmes is a water colour, entitled "Midsummer," freely painted and delightful in colour. Mr. Holmes was born in Harrison County, Ohio, and took up water colour painting at an early age, without a master. In 1872 he joined the United States Geological Survey of the Territories as artist, and, although turning his attention almost immediately to geologic and archæologic studies, he has at all times kept up the practice of his chosen profession. The results of his artistic feeling may be appreciated at the National Museum, in the arrangements of the exhibits and in the designing of the many Indian

groups, executed, under his direction, by Paul Lawrence Dunbar, sculptor.

Two water colours, by James Henry Moser, are included in the collections of the Gallery, and express the painter's facility with the medium. Moser is a native of Whitby, Ontario, making his winter home in Washington and his summer residence in Connecticut. The National Gallery preserves a more important example of his work, which is referred to in the chapter dealing with the Evans Collection.

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MIDSUMMER
By William H. Holmes

CHAPTER X

FOREIGN SCHOOLS

MISCELLANEOUS examples of contemporary foreign paintings number about fifty, most of which have been acquired since the collection was transferred to the trustees.

The nucleus of this collection is the canvas by George Morland (1763-1804), which was bought by Mr. Corcoran in 1850, for his house, and came to the Gallery with the original gift. "The Warrener," or "The Farm House," as it was formerly called, is one of those typical, pastoral scenes which Morland painted so well, introducing a wealth of homely detail, while preserving the handsome tone of the whole. The picture is full of lively, charming incident, and shows observation of farm life in its relation to the natural beauties of rural England.

Morland was one of the greatest English painters of his epoch. It is said that he drew well when only four years of age, and gained a reputation by sketches shown in the Royal Academy in his eleventh year.

Most of the Barbison painters are represented amongst the works of foreign masters: Corot, Daubigny, Troyon, Jules Breton, Diaz and Dupré all figure in the collection. Of these the most important is "Wood Gatherers," by Jean Baptiste Camille Corot (1796-1875), purchased at the Mary Morgan sale, in 1886. The picture is one of the last painted by the artist. According to the records, it was signed by Corot, in his bed, a few days before he died.

The catalogue tells us that "Corot was inspired to use for the motive of this picture an old study by Morvan, representing a landscape, with St. Jerome at prayer. Alfred Robault owned the sketch for the picture, and also another one, in which the composition was changed from 'St. Jerome' to 'The Wood Gatherers.' Corot made several sketches for it and, in the last transformation of the motive, he changed the principal figure and added others." The studies show the development to the final enlarged version.

The painting was destined to become the property of a Monsieur Breyesse. It was shown in the Salon of 1875 (No. 519 of the catalogue), and was sold at the Faure sale, April 29, 1878, for thirteen thousand five hundred francs, and appeared again at Shaus', in New York, in 1881.

Corot was born in Paris, of simple parentage.

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THE WARRENER
By George Morland

His father was the grandson of an agriculturalist of Mussy-la-fosse. Camille was entered at the College of Rouen at the early age of eleven and stayed there until 1812. His father then put him to work in the employ of a cloth merchant, and, despite his distaste for the business, he tried, out of deference to his father, to accustom himself to it during a period of eight years.

Everything we read of Corot points to the sterling worth of his character. "His straightforward honesty in his advice to customers at the cloth shop, where he was employed, was not always in accordance with the interests of his employer." Later, when under the influence and stimulus of Michallon, he began to attempt landscape, "he rose early and made use of all his leisure moments, for with scrupulous honesty he made a strong point of fulfilling all his other engagements and of observing strict regularity in business." Finally his father yielded to his entreaties to be allowed to be a painter, though greatly against his prejudices.

For thirty years he lived on an income of about sixty pounds, which his father settled upon him at his majority. His needs were few, and he enjoyed the idea that he was free to devote himself to art. He practised great economy, gave himself up entirely to his studies, and delighted his master by his energy and frankness.

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It was a grief to Corot when Michallon died, in 1822, and, after that bereavement, he entered the studio of Victor Bertin, a faithful disciple of Valenciennes, and at the time one of the best qualified painters of the conventional, historical landscape.

Corot spent two years in Italy, from 1825 to 1827, — years of delightful freedom, and of friendly intercourse with Aligny and Bertin, who were his inseparables, — such a life as made the contrasts of his return to France doubly severe. Beside the complete change of habits involved by his return, many difficulties awaited him. He no longer felt at home in Paris, where everything had undergone a complete transformation during his absence. The remaining exponents of academic landscape painting had acquired a certain authority, and, with systematic despotism, opposed the new doctrines of the rising group of painters.

Corot's sympathies were with this younger school, but he was unknown to its adherents, and was determined to make his way alone, living apart and joining neither the academic nor the romantic coteries, both of which were much in the public eye.

Without imitating Claude, for whom he professed great admiration, Corot seems to have developed upon his traditions. He enjoyed order and rhythm in line and a certain symmetry in arrangement, at the same time his love of freedom pre-

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THE WOOD GATHERERS (see page 160)

By Jean Baptiste Camille Corot

vented the monotony produced by a too rigid regularity. The air circulates freely through his pictures, and the light appears through the leaves of his graceful trees.

The beauty of Fontainebleau appealed to him and in 1830, 1833, and 1834, he sent to the Salon pictures of subjects he had found there.

Corot's talent was characterized by great sincerity. He was a true impressionist in his knowledge of what to hold back, while in the precision and accuracy of his touch, one recognizes the master.

"Every year at the beginning of spring," says Emile Michel, "he was in a hurry to leave Paris and to go to the fields. Fascinated and deeply touched by the mysterious awakening of all vegetation, he liked to be near enough to watch its daily progress; while, after being shut up the whole winter in his studio, he loved to feel himself gradually growing young again by inhaling the fresh, vivifying air and by refreshing his eyesight with all the delicate and fleeting harmonies of spring. To the venerable artist these were privileged moments, and one feels in the more delicate technique of his later studies, and in the more exquisite gradations of colour, a sort of emotion mingled with the joy of painting."

"Nature," he said, "is never two minutes alike,

it changes constantly, according to the season, according to the weather, the hour, the light, the cold, or the heat. All this constitutes its expression, and it is just this which one must translate well. One day it is this way, and another, that, and when once the artist has taken in all its different aspects, he must make a whole of it, and this whole will be like nature, if he has seen properly." These ideas were also those of Constable.

The Gallery possesses an excellent example of Constant Troyon (1810-1865), who was born at Sevres, and who received his impulse toward animal painting from a visit to Holland, in 1846, where he came under the influence of Paul Potter and Cuyp, and studied through them the natural relationship between animals and landscape.

"The Drinking Place" was purchased for the Gallery in 1885.

Emile van Marcke (1827-1890) was Troyon's pupil and equally famous as an animal painter. He placed his cattle in pasture lands, marshes, by the sea, or near cottages in Normandy, and his landscape backgrounds often have as much character and interest as the beasts. His cows were painted with more accuracy than those of Troyon, who often failed to understand either the character or the anatomy. Of van Marcke, the Gallery owns two examples.

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BRITTANY WIDOW

By Jules Adolphe Breton

The revolutionary painter, Gustave Courbet (1819-1878), is represented by one small, characteristic "Landscape," — vigorous, fresh, and joyous. As the first pronounced exponent of the realistic school, Courbet, of all the French painters of his epoch, exerts the strongest influence upon the landscape painting of to-day.

"Brittany Widow" by Jules Adolphe Breton (1827-1906), is a fairly representative example of this artist. It was painted in 1886, and appeared in the Salon of that year. It represents a sailor's widow, who carries to the altar of Saint Anne, the virgin patroness of Brittany sailors, a taper in memory of her husband. It is of the solid, stodgy painting which Breton made so faultlessly and with so little temperament.

Passing to later painters, we have three examples of Jean Baptiste Edouard Detaille (1848—) of which "Le Regiment qui Passe," painted in 1875, is the most important. The scene takes place on the Grand Boulevard of Paris, before the Porte Saint Martin, one of the ancient gateways of the old city. The public will be keenly interested in the key to the picture, by the aid of which, one may recognize portraits of numerous celebrated contemporaries of the painter, including Meissonier at the extreme right, with Detaille, himself, beside him in a brown coat, in whose lapel the red ribbon of

the Legion of Honour is conspicuous. Adolphe de Neuville stands at the extreme left.

Léon Auguste L'hermitte (1844—), the most eminent of the painters of peasant life at the present time, is represented by a large canvas painted in 1908, and one of the recent accessions. "La Famille" plays a variation upon the painter's favourite theme, which displays the peasant in all his rusticity, painted objectively, with horny hands, bronzed face, at rest amidst the suspended labours of the fields, which the painter understands so well, having himself worked in their company, for L'hermitte was the son of a peasant.

Rosa Bonheur (1822-1899) is favourably shown in the Gallery by a small study of a "Bull" received from the heirs of the late George E. Lemon, of Washington, with nine other pieces.

Thomas Couture (1815-1879) is represented by a strongly individual "Female Head," admirable for its breadth of handling, the massive realism of the vigorous drawing and the quality of the painting. In his larger, more important works, such as "The Thorny Path," in the Pennsylvania Academy of the Fine Arts, we feel Couture's academic training, his adherence to the traditions which Ingres, Delaroche, David, and the generation which preceded him imposed upon him, but in these slighter performances his fatherhood of Manet —

who was his pupil — is perfectly comprehensible, and it is even possible to imagine Manet's courageous personality reacting upon his master, causing him to paint more freely and more acceptably to modern thought.

Of Jean Charles Cazin (1840-1901) the Gallery owns two attractive canvases.

Amongst the miscellaneous foreign pictures is a portrait of Bismarck by Franz Lenbach (1836-1904), the famous Bavarian portrait painter. The portrait is one of many that Lenbach made of the German prince. It was bought by the Gallery in 1903 and was painted in Friedrichsruh, in 1892.

From Richard Muther, professor of art history at the University of Breslau, is quoted the following: — "The greatest pupil of the old masters, Franz Lenbach, stands in a close and most important relationship with those endeavours of modern art, through some of his youthful works.

"The public has accustomed itself to think of him only as a portrait painter, and he is justly honoured as the greatest German portraitist of the century. . . . His gallery of portraits has been called an epic in paint upon the heroes of our age. The greatest historical figures of the century have sat to him, the greatest conquerors and masters in the kingdoms of science and art. . . . Some of his Bismarck portraits, as well as his last pictures

of the old Emperor William, will always stand amongst the greatest achievements of the century, in portraiture. In the one portrait is indestructible power, as it were the shrine built for itself by the mightiest spirit of the century; in the other the majesty of the old man, already half alienated from the earth and glorified by a trace of still melancholy, as by the last radiance of the evening sun. In these works, Lenbach appears as a wizard calling up spirits, an '*évocateur d'âmes,*' as a French critic has named him."

Again, in describing his methods, Muther says: —"He paints only the eyes with thoroughness, and possibly the head; but these he renders with a psychological absorption which is only to be found amongst modern artists, perhaps in Watts. In a head by Lenbach there glows a pair of eyes which burn themselves into you. The countenance, which is the first zone around them, is more or less, generally less, amplified; the second zone, the dress and the hands, is either less amplified or scarcely amplified at all. The portrait is then harmonized in a neutral tone, which renders lack of finish less obvious. In this sketchy treatment and in his striking subjectivity, Lenbach is the very opposite of the old masters."

So much for the contemporary criticism of a compatriot. To the writer there is little interest

in those portraits by the German painter, whose originality of thought seems to have been pretty well stultified by the numerous copies which he made for Baron Shack.

"Study of a Head of a Young Man," by Louis Mettling (1847-1894), is a gift to the Gallery from Ralph Cross Johnson of Washington. It is admirable in its quality and in the sincerity of the painting, being of that class of fine arts of which Alfred Stevens was so notable an example.

Adolphe Schreyer (1828-1899) is ably represented by "The Watering Place," a powerful canvas containing much valuable study of the anatomy of the horse. A large and characteristic Dutch interior — "Interior of a Cottage" — by Josef Israels (1824-1911), was added to the collection in 1903. "The Banks of the Adige" is a good example of the work of Martin Rico, of the Spanish School, whose style reflects his intimacy with his distinguished contemporary, Fortuny.

Oswald Achenbach of the Düsseldorf School, brother and pupil of the more famous Andreas, is represented by an interesting canvas which depicts the "Festival of Santa Lucia: Naples," painted in 1886. The type of picture is now hopelessly *démodé,* but one may still admire its dramatic sense of movement, in the darkened crowd of revellers, and the restraint with which he painted the fire-

works; and the contrasting peacefulness of the Bay of Naples, which balances the activities upon the shore.

A somewhat similar subject is treated very differently by Hugo Frederick Salmson of Stockholm (1843-1904), whose "Fête of Saint John in Dalecarlia, Sweden," is fairly suggestive of the robust joy of the Scandinavian merrymakers, which he invests with a good deal of individual beauty and fidelity of costume.

A "Portrait" by John Jackson (1778-1831), presented by the fourth president of the Gallery, Samuel H. Kauffmann, is a good specimen of English portraiture.

With the original installation of Mr. Corcoran's collection, in the old gallery, were eleven pictures selected and purchased by Mr. W. T. Walters in Europe in 1873. These were: "Flower Piece," and "Flower Piece (with Cat)," by E. Gustave Couder; "Spring Landscape," by Japy; "Death of Julius Cæsar," by J. L. Gérôme; "Snow Scene: Moonrise," and "Landscape: Sunset," by Emile Breton; "Vase of Flowers," by G. Jeannin; "Lost Dogs," by O. von Thoren; "Count Eberhard of Wittenberg Weeping over the Body of his Son," by Ary Scheffer; "The Drought in Egypt," by F. Portaels; and "A Family of Satyrs," by Louis Priou.

Most of these works were purchased from the Paris and Vienna Expositions of that year, and were painted between 1869 and 1873, reflecting the somewhat arid period which they represented, as well as the taste of a collector who did not depart from the traditions of a very general public.

Jean Léon Gérôme (1824-1904) for instance, enjoyed a great vogue during his lifetime as a history and *genre* painter, receiving many medals and honours, and reaching the zenith of his fame at about the time of Mr. Walters' trip to Europe, as art commissioner to the Vienna Exposition. He was made Chevalier of the Legion of Honour in 1855, Officer in 1867 and Commander in 1878. At the Exposition Universelle of 1867, he received a medal of honour, and was awarded one of the eight grand medals of honour at the similar exposition of 1878. As an instructor at the Ecole des Beaux Arts, in Paris, he became widely known and popularized by his students.

"Cæsar Dead" is supposed to have been the study for Gérôme's more elaborate composition of the same subject in which the conspirators are represented retiring from their bloody work in the Senate Hall.

The picture is academic to the point of suppressing all the emotions, and leaves the spectator, for all its tragic story, as cold as ice.

"Lost Dogs," by Otto von Thoren (1828-1889) was exhibited at the Vienna Exposition of 1873, and has always been one of the popular favourites of the Gallery. The painter was a Viennese and was decorated with the Order of Franz Josef and the Russian Order of Vladimir.

Ary Scheffer's "Count Eberhard," also known as "The Weeper," is based upon the story of the ballad of Uhland, in which Ulrich, son of the count, had lost the battle of Reatlingen, in which many of the nobility were slain. Ulrich was dangerously wounded, but recovered and sought his father, finding him at Stuttgart over his solitary meal. He was coldly received — not a word was spoken — as he took his place at the table opposite his father. When the fish and wine were served to him the old count seized a knife and cut the table cloth between them. Frenzied by this insult, Ulrich rushed into the middle of the fight, gained the battle of Doffingen and was slain. Schiller's ballad, based upon this theme, of which Lord Lytton made a spirited translation, gives many details of the incident which inspired the picture.

According to an old catalogue of the Gallery this is claimed to be the original canvas painted by Scheffer, of which replicas are owned by the Rotterdam Museum, the French Government, and the Boston Athenæum.

The most modern in feeling of the works purchased for the Gallery by Mr. Walters, is " A Family of Satyrs," by Louis Priou, a French painter, born in Toulouse in 1845, and educated under Gibert and Cabanel. This picture was awarded a gold medal of the first class, at the Paris Exposition of 1874. It is a spirited composition. The satyrs are grouped in the interior of a wood. Interest centres upon an infant satyr, who blows upon the pipes and dances while his father snaps his fingers in time to the music, and incites the boy to further effort. A female satyr leans forward to watch and listen. The grouping is effective, and the painting skilful and professional.

CHAPTER XI

THE BARYE COLLECTION: ANTOINE LOUIS BARYE. 1796-1875

ORIGINAL bronzes by Antoine Louis Barye form one of the chief features of interest, in a review of the possessions of the Corcoran Gallery of Art.

The collection in its entirety dates from 1873, when Mr. W. T. Walters, representing the trustees of the institution, was commissioned, by his colleagues, to purchase in Europe, works of art for the Gallery; and gave Barye a command for a copy in bronze, of every work he had produced.

The Barye Collection of the Corcoran Gallery is then one of the several important collections of the works of that master in existence, if it is not, indeed, all things considered, the richest, at least in this country. Each of the one hundred and seven pieces in the collection is a "proof" — that is to say it is signed by the artist, and issued from his studio.

The existence of at least three of the great collections of Barye bronzes in this country, may be directly ascribed to the influence of Mr. George A.

Lucas (1824-1909) of Baltimore, who, during a residence of over fifty years in Paris, was instrumental in bringing about a public recognition of the Barbison School of painters, and of Barye. He was an intimate friend of most of the noted artists of Paris, and frequented their studios; becoming a recognized authority on art matters, and a collector of art objects.

Mr. Lucas was in close touch, from the beginning, with the Metropolitan Museum of Art, the Corcoran Gallery, the Walters collection, and many of the leading private collections of America, and together with Samuel P. Avery, of New York, and Mr. Walters, his intimate friends, influenced these collections quite materially. His home, No. 21 rue de l'Arc de Triomphe, was a centre of artist life of Paris; in it during his long life, he gathered the large and choice collection of art treasures, which, at his death, he bequeathed to the Maryland Institute, of Baltimore.

Barye was the son of a master silversmith, who had migrated to Paris from Lyons, and established a business. Though not college bred, Barye was a serious student, informing himself liberally on all the collateral branches of his profession, and acquiring an excellent and thorough general education. His youth, as well as his whole life, was honourable and laborious.

He made his *entrée* into the profession, which latterly absorbed him, through the industrial arts; and learned to engrave upon metal in the shop of Fourier, whose work consisted chiefly of ornamenting the military trappings, so much in vogue at the time. He also made steel moulds for the *repoussé* work of Biennais, a successful silversmith.

In 1812 he was conscripted, and served his country until the fall of Napoleon; when he returned to his interrupted labours, and soon after entered the studio of the then famous sculptor, Bosio, and of the noted painter, Gros, in whose atelier he acquired that freedom of execution which animates his wonderful drawings and his powerful aquarelles.

At the close of the first year of study under Bosio, Barye presented himself for the concours in statuary, and nearly carried off the prize. For four successive years he tried to obtain the Prix de Rome, but never rose beyond the second place. Rebuffs and disappointment only strengthened his determination to succeed, and he devoted himself with renewed assiduity to his work.

Driven by the necessity of earning a livelihood, Barye worked until 1831 for Fauconnier, jeweller of the Duchesse d'Angoulême, composing for him exquisite little pieces, some of which he afterwards signed. The animals, which he modelled for this

work, show every indication of the richness of his talents, and the seriousness of his application. He passed whole days studying his models, informing himself of their habits, comparing them together, and noting every trait of character. He read and studied the books by Buffon, Lacépède and Cuvier, and followed assiduously the lectures at the Jardin des Plantes, and other courses of anatomy. He practised and experimented with all the delicate operations required in the casting of metals, and acquired a mass of knowledge, which his memory, constantly exercised, never lost.

He sent to the exposition of 1827 two busts and several medallions; but they were not noticed by the critics, and no contemporary opinion of them comes down to us. Barye appears again at the Salon of 1831, with a Saint Sebastien, and his group — "Tiger Devouring a Crocodile." The former was much admired, but the event of the exposition was the animal group, which was received with universal plaudits. (No. 3030 in the Corcoran Collection.[1]) M. Delécluze, who was art critic in the *Journal des Debats,* and an old pupil of David, waxed enthusiastic over it, and pronounced it the strongest and best work of sculpture in the Salon.

[1] The numbers in this chapter refer to the catalogue of the Barye Collection, issued by the Corcoran Gallery of Art.

In the Salon of 1833, Barye strengthened his incipient reputation by the exhibition of a "Bust of the Duc d'Orleans," a "Stag Borne Down by Hounds" (3049), "Horse Overthrown by a Lion" (in plaster), "Charles VI in the Forest of Maintz," a "Cavalier of the XV Century," "Lion and Serpent" (3022), "Russian Bear," "Bear of the Alps" (probably 3106), "Fight Between Two Bears of America and India" (3016), "Elephant of Asia" (3041), "Dead Gazelle" (plaster study), and a frame of medallions. To the same Salon he sent a series of six aquarelles.

The critics were again favourable and "N," writing in *Le Nationale,* of April 21, says: "From men let us pass to animals, and what shall we say of Barye, their wonderful interpreter? What shall be said of the little dramas he makes them play, dramas so simple, yet so deep in effect? What death of a human being in this Salon stirs more the soul, than the death of this little gazelle, only so long as your hand, lying so languishingly upon the sod, as if drawing its last breath? What assassination appeals to you more than this wounded stag, fighting the dogs for its life; or this horse overthrown by a lion? . . . Who could make you laugh more merrily than this bear, on his hind legs, waiting for you to throw him a piece of bread?"

At this point in his career, Barye was fortunate

in securing the protection of a certain cult in France, headed by the Duc d'Orleans, composed of amateurs of the new progressive art. The Prince possessed already several of his works, amongst them the "Bear in the Trough;" and wished to have a series of ornaments for his dining table from the hand of the great artist. So, just as Benvenuto had wrought plates and dishes for the Medicis, Barye was forced to expend his marvellous skill upon the nine groups, now so famous, for the table of the duke.

These groups were designed to stand upon an *épergne* or *surtout de table,* made by Chenavard, and intended for the centre of an enormous baronial table, laid with mirrors, and lit with brilliant masses of tapers. There were five principal groups, representing mounted hunts of the tiger, with elephants; the wild ox; the bear; the lion with buffaloes, and the elk. These were varied in shape, according to their relative positions.

The Tiger Hunt was the central feature. It was composed of Hindoos and Mohammedans, on the back of an immense elephant, defending themselves against two tigers, one of which climbs up the flank of the great brute, reaching almost to the howdah in its back; while the other grips the left hind foot of the beast, and regards the enemy with a savage snarl. On the long sides of the table

stood the Lion and Wild Ox Hunts, forming long masses of combatants; while at the ends, on elevated parts of the tray, were the Elk and Bear Hunts, rounded in general outline.

While the collection contains none of the hunts in bronze, it is rich in the possession of a water colour sketch of the Tiger Hunt, bought at the sale of Barye's works soon after his death, in 1875, by Mr. Lucas. The original bronze is in the Walters Collection. The mould was destroyed after this cast was made and there is no other in existence.[1]

The Salon of the year 1834 refused these groups, despite the intervention of the Duc d'Orleans, who was the exhibitor; and when the latter, in indignation carried the case to the king, Louis Philippe was powerless. The combination of artists, with minds closed to new ideas, and of officials, who enjoyed the opportunity of snubbing royalty, was too strong for a monarch who had all he could do to maintain himself amidst the political difficulties of an insecure kingdom.

The disfavour of the jury was a blow, but Barye had the courage born of competence and was otherwise upheld by the strongest writers, and an imposing list of patrons.

[1] The Walters Collection lacks but one of this famous quintette. The Lion Hunt is still owned in France.

To the Salon of 1835 he sent only a "Tiger Devouring a Stag," which was executed in colossal size, in stone, and placed at Lyons, the birthplace of his father. The subject he also cast in bronze, by the lost wax process, in small size, for Thiers, who was already collecting.

The "Seated Lion," afterwards bought by the government, and placed in bronze by the postern of the Louvre, which issues on the quai, was exhibited in the Salon of 1836, which refused his small pieces, on the old plea that they were jeweller's art, or commercialized sculpture.

The rejection of his small pieces by the Salon authorities seemed to prove so rooted an hostility to his work, that Barye resolved to eschew exhibitions, and for thirteen years did not expose. Bad luck took charge of his affairs, and he began to get into debt. With the panic of 1848 all his finished bronzes, his models, and stock of various kinds were attached by a founder, named Martin; a calamity fraught with dire possibilities for the sculptor, who feared that slovenly or altered statuettes might be signed with his name, and sold by his creditors.

The best work of this period includes "Angelica and Roger mounted on a Hippogriff" (3009), and the famous pair of "Candelabras" with nine lights (3010) made for the Duc de Montpensier, the

youngest son of Louis Philippe. The candelabras were designed to light the group, and in this position they are displayed at the Corcoran Gallery.

Roger, mounted on the Hippogriff, holds in his arms the beautiful Angelica, according to the episode described in Ariosto's poem, "Orlando Furioso." Gustave Planche writes of the group in 1851: "The genius of Ariosto, the first poet of Italy, after Dante, suited the turn of Barye's mind marvellously well, though his conception of the theme is on a more reserved basis. Angelica, with her full rounded limbs, exemplifies sensual beauty. Her figure, in its graceful strength, is charming and seductive to the eye and to the imagination. . . . There is truly, in this admirable creature, something that partakes at the same time of the nymphs of Rubens and of the maids of Athens, whose graceful profiles decorate the Temple of Minerva. . . . Suppleness, strength, and grace — nothing is wanting in this beautiful creature to charm her lover. Roger, who holds her in his arms, clad in solid armour, adds to the beauty of the woman by the energy of his attitude, by the power of his glance, at once loving and dominating."

The Hippogriff, whose type, sketched by Ariosto, allows free course to the artist's fancy, has not been interpreted less felicitously than the lovers.

Photograph by Frances Benjamin Johnston

ANGELICA AND ROGER MOUNTED ON HIPPOGRIFF

By Antoine Louis Barye

This marvellous horse, of which nature furnishes no model, partakes of the nature of the eagle and the horse. He devours space as did Jove's courser, and exhales fire from his delicate nostrils. The wings attached to the shoulders, light and powerful, move with a rapidity which defies the eye, and there is in this singular ensemble so skilful a combination, so naturally conceived, that it loses its fabulous character. Though it knows no counterpart in the discoveries of science, one involuntarily accepts the Hippogriff as a perfectly possible specimen that might have lived or that may still exist.

Charles DeKay, in his life of Barye, describes it as a "horse bird, upborne on the spray which a dolphin has cast skyward, from the sea, as it curls itself in a spiral. The ocean sympathizes with the lovers, and the Hippogriff skims the waves with an eager look. Secure on its broad back rides the confounder of magicians, Roger the Paladin, pressing to his steel corslet the bare bosom of the maid he has rescued. . . . The whirling spray, and the hard riding attitude of Roger, as well as the direction of Angelica's limbs, aid the impression of a tremendous rush through the air."

The Candelabras, composed of nine figures, are amongst the choicest things in the Barye room. As Genevay said, they might well have been signed Jean Goujon or Germain Pilon, and indeed they

seem to be more Renaissance than modern. At the base are the three goddesses, Juno, Minerva, and Venus; half way up are three imaginary chimeras, and the top is surmounted by the three graces, with arms intertwined. From beneath the platform at their feet, spread the twelve branches delicately wrought and terminating in blossoms, which form the cups for the candles. The goddesses may be identified by the symbols which they bear. With Juno is the sceptre and the peacock; with Venus the dolphin in memory of her birth from the foam of the sea; and Minerva is accompanied by the owl and the scroll.

The revolution of 1848 abolished the jury for the Institute, and the Salon of 1850 had a jury composed of artists. It was this jury which accepted the group of "Theseus Slaying the Centaur Bianor" or "Centaur and Lapith" (3097), as it was first called. Begun in 1846 it was finished in 1848. The government bought it and deposited it at the provincial museum at LePuy, to the despair of those who thought it worthy to stand on some public spot in Paris.

The Centaur Barye modelled from the Greek myth, but, as DeKay neatly puts it, he did not "work from some classical precedent down to modern times, but wrought his modern ideas into forms that assumed classical shapes, in order to

please the taste of his educated fellow countrymen." Hence the Centaur, succumbing to the blows of one of the Lapithæ, or of their friend Theseus, is a fresh creation worked out from original ideas.

An earlier variant of the group preserved by the Corcoran Gallery (3014) differs in certain particulars from its secondary form, just described. In "Theseus and the Centaur" the action of the raised fore foot and tail of the Centaur indicates a scarcely arrested movement. Barye altered his group by advancing from an earlier stage of the combat to the crisis. The earlier group may be detected, at a glance, by the absence of a clump of cactus, which in the second model replaces the rock in the first.

The Salon of 1851 accepted another mythological group, upon the idea of which Barye had worked for years. It is "Theseus Slaying the Minotaur" (3013), which has been described as typifying a combat between two religions, Theseus representing the sun-god humanized, who makes war upon the monster and subdues him; while Minotaur is a variant upon the moon god, a creature with human form and a bull's head — the horns recalling the moon when at the crescent.

The Centaur is the horseman poeticized, the Turkoman who lives on horseback and who terrorized Northern Persia until Russia overran his land;

or the Hun, who caused all Europe to tremble. The Minotaur represents the evil spirits of the grave, who rise and prey upon the living. In religious history he stands for the early Semitic faiths with their gorgeous rituals and ceremonies, and attendant cruelties, rife amongst the Phœnicians and Jews.

The Minotaur occurs on the coins of Cnossus, once a flourishing city on the north coast of Crete.

DeKay eulogizes the group as "calm and noble without pushing nobility to the point of superhuman power. Thus the hero is not a magician or a god, from the point of whose sword issues a force that slays the demon, neither is he a man, doing easily what no man could. He is a powerful hero by reason of his mind, which has trained his body so that it can defeat untrained brawn and muscle, mind which has dug the copper and tin, and cast the bronze sword to aid him in the struggle against the brute forces of nature. His stride keeps him erect against the heavy onslaught of the bull man, and he prevents the latter from throwing him, by seizing one great bovine ear and forcing the monster back of the perpendicular. In vain does the latter strike with his left leg behind the hero's right knee, at the spot the wrestler tries to hit, in order to bring his opponent down. In vain

Photograph by Frances Benjamin Johnston

THE JAGUAR DEVOURING A HARE
By Antoine Louis Barye

he clutches the latter's body with both hands, in the effort to get a lock round the torso. Theseus holds him off where he wants him, and pauses coolly to select the exact spot where he will bury his blade half way to the hilt.

"As in the Centaur group, so here, the hero wins with his brains, not his brawn, having mastered his foes before administering the fatal stroke."

"The Jaguar Devouring a Hare" (3098) is another *chef d'œuvre*. It was first shown in bronze at the Universal Exposition, from which it was bought by the government for the Luxembourg collection, and has been transferred to the Louvre. The great cat is intent upon his prey, which lies limp and tragic in strong contrast to the powerful jaws which break its back. Every muscle is tense with the operation of eating — the tail stiffens, the spine undulates, the ears flatten, the nostrils dilate with ferocious energy.

"'The Jaguar and the Hare' represents the whole family of felines at their repasts, with the possible exception of the lion; especially of their constant watchfulness, both for the inroads of other animals, and their own species, and for another chance to seize a prey. . . . The jaguar has commenced, as all the carnivora do, at the entrails of the hare, and eats the softer parts first. But meanwhile it watches keenly for another victim,

laying its ears well back, in sign of readiness to dispute its meal with anything that comes near.

"In many parts of America the jaguar at its meal is surrounded by birds that feed on carrion and will sometimes venture very close in hopes to steal a bit. In this jaguar Barye has caught that alert look, in addition to the expression of head and tail which betokens enjoyment of a prey still hot with its life-blood." [1]

The history of this group in the auction room shows the rapid advance in the cost of Barye's works. At the sale of the sculptor's models and statuettes, after his death, Monsieur Sichel bought the copy now in the Walters Gallery for $580. Ten years later, at the Sichel sale, Mr. Walters paid for it $1,880, and in 1888, Monsieur Bonnat paid for a copy, no better than this, $5,000.

In 1855, at the Universal Exposition, Barye received the Grand Medal of Honour for artistic bronzes; and, in the same year, he was awarded the officers' cross in the Legion of Honour. He lived at the time in the rue Montagne Sainte Geneviève, but kept his old residence in the Marais quarter, rue Sainte Anastase, for a workshop and store. He did his own casting and devoted great care and attention to the development of the patine. In 1855 he had for sale more than a hundred different

[1] "Life and Works of Antoine Louis Barye," by Charles DeKay.

bronzes, and at this period sold a small rabbit, without a base, for two francs fifty; a little turtle for three francs; and the Hippogriff for seven hundred francs. No single piece cost more than this, though for the pair of candelabra with nine figures he got one thousand francs, and for a second pair with ten figures, fourteen hundred. It was not possible for him to raise his prices much during the twenty years that remained to him.

Yet that he did make sales is gratifying, and it is pleasant to record that some of his best patrons were Americans. This was largely due to Lucas, who started the cult for Barye bronzes in this locality. The painter, William Morris Hunt, was also an admirer of Barye and bought many pieces, urging his friends, from Boston and New York, to do the same. Mr. Walters visited the dingy little shop in the Quai des Célestines as early as 1859, and often shipped a bronze as a present to a friend at home. Mr. McGuire, the present director of the Corcoran Gallery, was also an early patron of the sculptor, buying four pieces from Barye in 1864, and afterwards sending to Paris for others.

The command for public monuments came to Barye after he had passed his prime. In 1862 he was commissioned to make an equestrian statue of Napoleon in bronze, to be erected at Ajaccio, in Corsica, a spot he had never seen and indeed never

did see, as the monument was erected without his presence or care. In 1866 he made a draped female Saint Clotilde in marble for a chapel in the Madeleine. The character of these commissions was ill suited to Barye's ability, and showed little intelligent sympathy on the part of the administration which bestowed them.

Lefuel, the successor of Visconti as architect of the Louvre, had shown a juster appreciation of the sculptor's prowess, in commissioning him, in 1854, to make the four groups of War, Force, Peace, and Order, for the Pavillons Mollien and Denon for the Louvre. Though they are placed at such a height that they are scarcely distinguishable, they show invincibly Barye's true sentiment for decorative sculpture.

While it is impossible to examine the stone originals without a scaffolding, they may be admirably studied in the bronze reproductions presented to the city of Baltimore, by Mr. Walters, and placed on Mount Vernon Square. Each is composed of a man, a boy, and an animal. War, which is considered the finest, is represented by a stalwart man who lays his hand upon a sword, while a boy blows a trumpet, and beside the two figures crouches a horse — man's chosen comrade in war, in an attitude at once reposeful and strong, his nose scenting battle from afar. In each group the animal is

recumbent, giving sculptural mass to the base of the statue.

Besides these four bronzes, Baltimore has, also through the liberality of Mr. Walters, a superb copy in bronze of the "Lion in Repose" from the river gate of the Louvre. This is from the Barbedienne factory and duplicates the size of the original.

In 1868, Barye was elected to the Institute.

The commission from the Corcoran Gallery was one of the last that the sculptor received, coming as it did in 1873, and was executed before he died. The order was for one specimen of every bronze he had designed throughout his life. Barye was already seventy-seven, but he set to work to fill the commission, and managed to send one hundred and sixteen pieces before the weakness of age overtook him.

The collection, now so handsomely disposed in a room dedicated to the master, was originally kept upon one long table, until a number of thefts, of the smaller portable bronzes, had reduced the number to one hundred and six, when steps were taken to insure a more prudent installation. The "Bear Erect" (3106) was one of the stolen pieces, and years afterwards it was returned anonymously to the Gallery, but no clue as to the whereabouts of the other nine pieces has ever been revealed.

CHAPTER XII

CASTS AND THE GREEK SLAVE

Casts from masterpieces of antique and Renaissance sculpture form an important feature of the collections of the Corcoran Gallery, and are effectively displayed in the spacious atrium, where they serve a double purpose of use and decoration.

Around the cornice of the south end of the Statuary Hall are placed about three-fifths of the casts from the original marbles of the Frieze of the Parthenon. The reliefs, commencing with that nearest to the main entrance, present an unbroken line of young horsemen sweeping along, with here and there a dismounted group, varying the action of the cavalcade, following the arrangement of the originals. After these, and extending to the main staircase on the west, are broken groups representing seated deities, virgins with sacrificial oxen and charioteers.

Casts of the famous so-called Elgin Marbles, preserved in the British Museum, are displayed as nearly as possible in the relative positions which these fragments, designed by Phidias, occupied in

the pediments of the immortal structure. The marbles take their name from Lord Elgin, the British ambassador to the Porte, who brought them to England after years of greatest vicissitudes, occasioning him vast expenditures of money. He sold them to the British Museum for £35,000, a sum less than half what the collection had cost him, and it is now regarded as the chief treasure of that institution.

Eight slabs of the Metopes of the Parthenon, from the original marbles in the British Museum, portray the contest between the Centaurs and Lapithæ at the marriage feast of Peirithoös.

The collection of casts of single figures is comprehensive, including the Venus of Melos, the Discobolos of the Vatican, the Capitoline Venus, the Venus de Medici, Germanicus, Antinous of the Capitol, Silenus Holding the Infant Bacchus, Apollo Belvidere, the Torso of Hercules, Diana Huntress, Nike from Samothrace, and many other famous examples of the sculpture of antiquity. The collection numbers about one hundred and thirty-five casts.

The collection of casts from Renaissance sculpture has been well chosen, and includes many important examples of the French and Italian sculpture of that prolific period. It includes a reproduction of the famous west gate of the Baptis-

try at Florence, made by Lorenzo Ghiberti (1378-1455), and interesting as representing, with its mate, the chief work of a distinguished artist's life. Ghiberti commenced these gates at the age of forty-six years and finished them when he was an old man of seventy-four. They have served as models for all the gates that have been made since, and have never been equalled or even approached.

A fair idea of the extraordinary genius of Jean Goujon (1530-1572) may be gleaned from the casts of many of his masterpieces here preserved. The Gallery owns reproductions of the nine bas-reliefs of nymphs from the Fountain of the Innocents, which still ornament that famous fountain on an old market place in Paris; reliefs of the four evangelists from the roodloft of the Eglise Saint Germain de l'Auxerrois (now in the Louvre); reliefs of sea nymphs and from the tomb of Cardinal and Chancellor Duprat.

"The Three Graces," by Germain Pilon, was executed at the command of Catherine de Medici, as a memorial to her husband Henry II of France. His heart was to have been placed in the urn, supported on the heads of the three female figures, who stand back to back, with linked hands, upon a triangular pedestal of great beauty. These figures represent the Queen herself, the Duchesse d'Etampes and Madame Villeroy, three of the fair-

est women of that time. The monument formerly stood in the Chapelle d'Orleans, in the Church of the Célestins.

Of Michael Angelo, the most famous of the sculptors of the Italian Renaissance, there is his colossal head of David; the two slaves for the tomb of Julius II, preserved in the Louvre; the Cupid, from the South Kensington Museum; the sitting statue of Lorenzo de Medici from the Capella Medici, in the Church of San Lorenzo, in Florence; the Pietà, from Saint Peter's, in Rome, and other fragments.

Other fine and useful casts include the "Flying Mercury" of Gian Bologna, "David with Head of Goliath" by Donatello, various fragments of Mina da Fiesole, Luca della Robbia, and Benvenuto Cellini. The whole collection numbers about fifty good examples.

The Greek Slave

The general collection of sculpture at the Corcoran Gallery is inconsiderable. The nucleus was received with the original gift and consisted of three pieces by Hiram Powers, one by Rinehart and another by Alexander Galt.

The *clou* of the collection is, of course, the "Greek Slave" of Hiram Powers (1805-1873), which has always been one of the leading popular

attractions of the Gallery. The original was made in 1843, but despite the fact that many copies were made of it, this is the only one in the United States accessible to the public to-day. It was made in his studio in Florence, where Powers resided the last half of his life, and where he became the friend of Nathaniel Hawthorne and Elizabeth Barrett Browning, taking his place in the cultured foreign life of the city. Hawthorne's "Italian Notes" are full of kindly references to the sculptor, while Mrs. Browning apostrophized his statue in a few fervid lines.

Public sympathy in the contemporary struggle of Greece for independence was the all important factor in the immediate success of the "Greek Slave," which was received by an emotionally sympathetic public as symbolic of the oppressed country from which it took its name. Its fame preceded its exhibition at the great international exposition of London, in 1851, where its success was overwhelming, and where it was regarded by the Britishers as the one work of art by an American creditable to the country. Two years later, it was again the centre of interest at the first World's Fair, in New York, and was enthusiastically believed to be the most remarkable work of art known to history.

Some six or eight copies of the figure came from

Powers' studio: the first was sold to Captain Grant for $4,000, and is now in the possession of the Duke of Cleveland. The second is the replica owned by the Corcoran Gallery. It was brought to this country in 1847. The third copy belongs to the Earl of Dudley, while the fourth, purchased by Prince Demidoff for $4,000, was sold at that nobleman's death for $11,000 to A. T. Stewart of New York.

CHAPTER XIII

THE SAINT MEMIN COLLECTION

Amongst the treasures of the Corcoran Gallery is preserved one of the two original collections of engraved portraits by Saint Memin, presented to the institution by W. W. Corcoran.

The collection numbers eight hundred and eighteen portraits, of the regulation size and shape, many of them lettered with the name of the sitter and the date, in the artist's own hand; five silhouettes and some small portraits, a plan of the siege of Ticonderoga, the central part of Raphael's "Madonna of the Chair," and a bridge. It is bound in four volumes, composed of thick leaves with depressed centres, in which the prints are mounted.

Fevret de Saint Memin (1770-1852) presents to the student of Americana a fascinating field of interest. He was one of several distinguished foreigners, including James Sharples and Robert Edge Pine, who came to this country, in the early days of the Republic, to profit by the stimulus to patriotism inspired by the great war and its consequences.

Even our own native painters, Trumbull, Charles Willson Peale, etc., were not indifferent to the opportunities presented by the awakening of consciousness in a newly emancipated people, with its line of heroes; though they may be supposed to have been actuated largely by motives of patriotism, in their desire to perpetuate the fathers of their country.

Saint Memin, a member of a family of rank and fortune, was born in Dijon in the year 1770. He became an officer of rank in the French Guards, attached to the court of Louis XVI, and after the outbreak of the Revolution, joined the army of the Princes, where, although his time was short, he received the title of lieutenant colonel. The horrors of this war, and the necessity of fortune, drove the family out of France, and the young soldier and his father started for the West Indies, where his mother had large estates, from Holland, by way of Canada. On their arrival in New York they were greeted by the news that a revolution had taken place in San Domingo, and that the planters had been driven from the island.

Deprived of all wealth, Saint Memin turned to his artistic accomplishments as a means of livelihood, and began his artistic career by making views of New York, which were well received. At the time of his student days in France, mezzotint pro-

file portraits were very popular in Paris. The engraver Chrétien had invented a mechanical device for making profiles or silhouettes, called a physiognotrace, by means of which portraits of the greatest accuracy in the detail of features, dress, and fashion, were reproduced. Developing his compatriot's idea, Saint Memin succeeded in producing artificial aids to drawing much less ponderous and easier of manipulation. He invented another machine to reduce the portraits to a small size for engraving; and next undertook to engrave them himself. With nothing but an encyclopædia at hand, and with instruments of his own invention, his mechanical genius enabled him to engrave on copper, in the beautiful, sharp, and finished style his works display.

With the first instrument he drew upon pink paper a life size outline of the head and shoulders of the sitter, finishing it, by hand, in crayon. The second machine was used to reduce the figure to a size small enough to be engraved within a perfect circle, two inches in diameter. The plate was prepared to receive the ink by engraving and by indenting it by means of steel rollers, or roulettes; and the result was a mezzotint of remarkable clearness of character and accuracy of line.

These extraordinary portraits show, in Saint Memin, a highly developed artistic sense. As his

skill increased, he reduced the time spent upon his portraits from two weeks to three days, and the number of his patrons grew until his books were filled for weeks ahead. The drawing and engraved plate, with a dozen proofs, became the property of the sitter for the price of $33, the artist reserving only a few proofs of each portrait.

Having prosecuted this business in New York from 1796 to 1798, Saint Memin, after a short stop in Burlington, went to Philadelphia, remaining there busily employed until 1803. He then continued his portrait work in Baltimore, Annapolis, Washington, Richmond, and Charleston, South Carolina. In October, 1814, after twenty years' exile, he returned to France and, in 1817, was appointed director of the museum of Dijon, where he remained until his death.

The best known collections of these portraits were made by the artist from proofs which he took back to France with him. One little group of sixteen pieces he had bound at Dijon and presented to his friend Monsieur Peignot. Inscribed upon the title page is the following: "Gagne pain d'un exilé aux Etats Unis d'Amérique, 1793 à 1814." This book brought at the Carson sale, in Philadelphia, in 1904, $330.

Two great collections were made of his other proofs, and, after Saint Memin's death, about 1860,

one of them was brought to this country by J. B. Robertson, an English print seller. This was bought by Elias Dexter, of New York, who published, in 1862, a volume of photographs of the collection, with a multitude of biographical material concerning most of the persons represented. A copy of this volume is also owned by the Corcoran Gallery, greatly enhancing the value of the original collection, to which it acts as commentary.

This collection became the property of Hampton L. Carson, and at the sale of his treasures, it was described as consisting of seven hundred and sixty-one mezzotints and brought $4,800.

The other, and larger collection, was offered to the Library of Congress, in 1874, by the noted collector of Americana, Henry Stevens, of London; and from him it was secured for the Gallery.

Amongst the portraits are a few of children, and about a hundred of women. The earliest date is 1796, and some of the first plates are signed by both Saint Memin and his compatriot and fellow exile, Valnuit, who was associated in the enterprise for about two years. In the list of sitters one finds names prominent in political, social, and business circles of the period. One of the rarest and most valuable is a tiny mezzotint profile, smaller than a postage stamp, depicting Washington.

The collection is remarkably varied and spontaneous, containing a wealth of interesting detail concerning the faces, costumes, and character of these personages of a century ago.

CHAPTER XIV

THE NATIONAL GALLERY OF ART

As far back as sixty-six years ago the Congress of the United States directed the formation of a gallery of art for the nation, and even at a somewhat earlier date it gave encouragement to such a project by granting an act of incorporation to a private society, whose collections were eventually to be ceded to the United States. The assembling of art objects under the chartered association began in 1840, and under the specific provision for a gallery, in 1849. The two collections were united in 1862, since which time the subject of art, as a museum feature under the government, has continued in charge of the Smithsonian Institution, in accordance with the terms of its establishment in 1846.

However slow may have been its progress in this field; however lacking in merit the majority of its acquisitions; the Institution fulfilled its obligations to provide a place for the art collections of the nation, has made such efforts as were possible within its limited means and opportunities to

gather suitable material, and, what is more important, has kept the subject alive in the expectation of ultimately awakening an interest that would justify its course, and realize the intent of Congress.

The cultivation of art, even in directions promising practical benefits to the people, has never received encouragement from the national government, except in the privilege of copyright and patent. The erection of public buildings and monuments, the decoration of interiors, the portraiture of prominent officials, and the designing of medals, coins, currency, and stamps have furnished, essentially, the only opportunities for the recognition of artistic talent; while, on the other hand, the active part taken by the government in developing the material resources of the country has caused its collections in natural history and ethnology to grow rapidly.

There has, therefore, been very little of art in the ownership of the government to which the Institution could claim right of possession; and the interests of the private benefactor have been directed elsewhere. Fortunately, popular sentiment is now developing a broader national spirit whose effect has already been manifested in such a manner and to such an extent as practically to insure the assembling at Washington, at a time not far distant,

of a public collection of the fine arts worthy of the country.

For the initial steps toward the creation of a national gallery of art credit must be given to the National Institute, whose name is now scarcely remembered, though its short life was historically important, and its activities were fruitful in both a material and an educational way. Organized in Washington in 1840 and two years later incorporated by Congress for a period of twenty years — nominally for the promotion of science, it established a department of literature and art, and accumulated a museum of considerable size, located in the Patent Office building, in which the collections of the government, made prior to 1850, were also deposited. Both its constitution and its charter provided that, upon the dissolution of the society, its collections should become the property of the United States.

While the number of art objects in the museum of the Institution was not great, it included examples of the work of several prominent artists, all of which, with the exception of a few loans, should now be in the possession of the National Museum, though the location of some of them remains to be ascertained.

Of portraits in oil there were seventeen, including Washington, by the older Peale; Guizot,

Tyler and Preston, by Healy; Captain Evans, by Copley; Washington, Jefferson, Adams, and Monroe, by Gilbert Stuart; one of Jackson, by Sully and another by R. E. W. Earl; and Corwin by J. M. Stanley. Among the miscellaneous subjects, numbering at least ten, may be mentioned "Job and his Comforters," by Ribera, still preserved in the National Museum.

The notable collection of Indian portraits and scenes, painted for the government by Charles B. King and others, had been deposited with the Institute by the Secretary of War in 1841. The catalogues also enumerate about thirty-five busts, models, etc., a few in marble, and the remainder in plaster. In the majority of cases the artists' names were, unfortunately, not recorded; but there were a marble head of Saint Cecilia, by Thorwaldsen, a bust of Cuvier, by Merlieux, and a number of pieces by Ferdinand Pettrich and Clark Mills, besides several antiques.

While the art side of the Museum was not destined to prosper for many years, it is interesting to note that the first collection purchased from the Smithsonian fund, even before the completion of the building, was a large series of engravings and etchings, know as the Marsh Collection of Prints; the finest of its kind which, up to that time, had been brought to the country.

In planning the Smithsonian building, the Board of Regents accorded to the gallery of art its proportionate share of space, setting aside for this purpose two rooms measuring respectively sixty-six by thirty-four, and sixty by thirty-seven feet. The completion of the Smithsonian building in 1857, followed by the fitting up of certain exhibition halls under a special act of Congress, made it possible for the Institution to accept the government collections at the Patent Office in the succeeding year.

At the beginning of the year 1865 a disastrous fire burned out the large upper hall and the main towers of the Smithsonian building, destroying the collection of Indian paintings and much other art material. This calamity led to the scattering, for over thirty years, of most of what remained; a part of the collection, mainly prints, being deposited in the Library of Congress, and a part in the Corcoran Gallery of Art. In 1896 most of the objects of art which had been thus deposited were recalled, and the art department took on a new lease of life.

Mrs. Harriet Lane Johnston, niece of President Buchanan, and mistress of the White House during his term of office, assembled at her home in Washington a small collection, mainly of paintings, including several examples of the work of a few distinguished masters, which, upon her decease in

1903, were found to have been bequeathed to the National Gallery of Art, when one should be established by the government. In ignorance of the fact that the necessary means for carrying out her wishes were already in existence, Mrs. Johnston named a temporary custodian; but under conditions that were not acceptable. In a friendly suit which followed, to settle some doubtful clauses in the testament, it was decreed by the Supreme Court of the District of Columbia, that the collection of art contemplated in the act of establishment of the Smithsonian Institution was, within the meaning and intent of the law, the National Gallery of Art, and the collection of Harriet Lane Johnston was accordingly awarded to the Institution, being received at the beginning of August, 1906.

Influenced by the attention attracted to the Smithsonian by the bequest of Mrs. Johnston, but before its disposition had been decided by the Court, Mr. Charles L. Freer, of Detroit, Michigan, made a deed of gift to the Institution of his notable, though still unfinished collection, then consisting of over two thousand two hundred and fifty pieces. Unique in its character and choice in its selection, it combines the work of a few American artists, headed by James McNeill Whistler, with that of the masters of the far east. So large is this collection, and so complete its lesson that the donor will provide

for it a special building near the new National Museum.

In the course of another eight months Mr. William T. Evans, of New York, presented to the nation a collection of fifty paintings by contemporary American artists, which, through frequent additions, has been increased to one hundred and thirty-six examples, while others are to be expected. There have also been several separate gifts of value.

With the removal of many departments of the Museum's activities to the new building, in 1910, the art collections were temporarily installed in the central part of the middle hall on the main floor, directly below the skylight well, and included between two rows of nine large, rectangular piers serving as supports for the second floor.

In these new quarters the Gallery was formally opened to the public from noon until five o'clock on the afternoon of March 17, 1910. Admission was by card, partly to prevent undue crowding, and partly to bring the event specially to the attention of Congress, the official body in Washington, and all other persons known to be interested in the promotion of art at the nation's Capital.

CHAPTER XV

THE HARRIET LANE JOHNSTON COLLECTION

The collection of Harriet Lane Johnston, who died on July 3, 1903, was received and placed on exhibition in August of that year. It contains the following paintings: "Madonna and Child," by Bernardo Luini; "Portrait of Mrs. Hammond," by Sir Joshua Reynolds; "Portrait of Miss Kirkpatrick," by George Romney; "Portrait of Lady Essex as Juliet," by Sir Thomas Lawrence; "Portrait of Mrs. Abington," by John Hoppner; "Portrait of Miss Murray," by Sir William Beechy; "Portrait of the Prince of Wales (King Edward VII)," by Sir John Watson Gordon; "The Valley Farm," by John Constable; "Madonna and Child," after the manner of Correggio; "Portrait of Madame Tulp," by Cornelis van Kuelen (Janssens); "Portrait of Josepha Boegart," by Francis Pourbus, the Younger; "Independence," by Klaus Meyer; "A Street Scene in the East," by Edwin Lord Weeks; "The Prince of Wales and President Buchanan at the Tomb of Washington, Mount Vernon, 1860," by Thomas P. Rossiter; "Portrait

of President Buchanan," by Jacob Eichholtz; "Miniature of President Buchanan," by John Henry Brown; and "Portrait of James Buchanan Johnston," by Harper Pennington. The collection also includes several articles of historical interest, and three pieces of sculpture; namely, a bust of President Buchanan, by Henry Dexter, and a bust of Henry Elliot Johnston and a full-length of Henry Elliot Johnston, Jr., at the age of two years, by William Henry Rinehart.

The collection is largely one of English masters of the eighteenth century, and bears the natural traces of Mrs. Johnston's public life as the companion of her illustrious uncle. The *clou* of the collection is the handsome portrait of Miss Kirkpatrick, by George Romney, purchased from the family of the sitter. The portrait is a graceful and simple delineation of a young woman of great personal charm. The pose is easy, and characteristic of Romney, who delighted in painting the beautiful women of the British aristocracy, as well as famous actresses of the period, imparting to their countenances an almost ideal feminine quality of naïve loveliness. This canvas contains some very clever painting and beautiful colour. The lady wears a drab costume, verging on mauve; while about the neck are some exquisite touches where the fabric melts into the flesh tones. The whole is technically

PORTRAIT OF MISS KIRKPATRICK
By George Romney

brilliant; the mouth masterly in its simple treatment, especially the lower lip.

John Hoppner's portrait of Mrs. Abington is an interesting canvas, painted with style and elegance. The sitter is a fresh faced, brown-eyed woman, wearing the powdered wig of the period.

"Lady Essex as Juliet," by Sir Thomas Lawrence, is a three-quarter length portrait of a beautiful woman in character, exhibiting much masterly handling, with due respect paid to the Shakespearean text. The scene is early evening with the crescent moon in the sky; and Juliet, upon the balcony, leans her cheek upon her hand in the traditional manner. The pose is a little stiff and theatrical.

Sir John Watson Gordon's portrait of the Prince of Wales (King Edward VII), is more interesting for its history than its artistic value. The portrait was presented to Mr. Buchanan, by the young prince, as a souvenir of his visit to the United States, in 1860. The collection preserves two letters from Queen Victoria to President Buchanan relative to the royal visit, and also the prince's letter which accompanied the portrait. The latter, under date of March 29, 1862, begs that Mr. Buchanan will accept "the accompanying portrait as a slight mark of my grateful recollection of the hospitable reception and agreeable visit at the White

House on the occasion of my tour in the United States."

The portrait of President Buchanan by Jacob Eichholtz, represents the sitter at about the age of forty years, having been painted just before his departure as American Minister to Saint Petersburg. It is strong in character, and typical of the painter's smooth manner.

The portrait of Madame Tulp is by Janssens, a Dutch painter of the seventeenth century, who achieved some distinction in England, where he painted many portraits, including several of James I, into whose service he was taken. The canvas is a spirited example of the portraiture of the period.

The Pourbus bequeathed by Mrs. Johnston has been liberally restored, if not completely repainted, and would be difficult of identification. It purports to be a portrait of Josepha Boegart, who was lady in waiting to Marie de Medici, wife of Henry IV of France. The costume and style of the picture carries out the period and rank of the sitter.

"Madonna and Child" is a beautiful canvas, done in the graceful manner of the school of Leonardo da Vinci, and attributed to Bernardo Luini.

Amongst the miscellaneous paintings acquired by the National Gallery are two portraits by George P. A. Healy, an American portrait painter, which came to the nation in the early history of the Smith-

PORTRAIT OF MRS. ABINGTON (see page 213)
By John Hoppner

sonian Institution. The first is a full-length portrait of F. P. G. Guizot, the celebrated author and minister of Louis Philippe, which was presented to the government by the American citizens residing in Paris, in 1842. It was intended as a memorial of their gratitude to the distinguished historian of the great progress of civilization, for his French translation of the life and writings of Washington. The subscribers to the fund for the purchase of the portrait desired it to be placed in one of the public edifices in the capital of the United States, where it could be seen by the largest number of its people. It cost about two thousand francs, each subscription being limited to fifty francs. It was brought to this country by Captain Franck, of the ship *Oneida,* who declined to receive any compensation for freight and other charges.

The disposition of the portrait was left to President Tyler, who turned it over to the National Institute, June 21, 1842. It was painted in 1841, and, together with the portrait of President Tyler, executed by Healy, is one of the most distinguished canvases ever painted by this most prolific artist.

George Peter Alexander Healy (1813-1894) was a native of Boston, Massachusetts. He went to Paris in 1836 and remained there several years, with occasional visits to the United States; and there he painted many distinguished people, inclu-

ding the French monarch, Louis Philippe. His large historical composition of "Webster's Reply to Hayne," which contains one hundred and thirty portraits, was completed in 1851, and now hangs in Faneuil Hall, Boston. At the Paris International Exposition of 1855 he exhibited a series of thirteen portraits, and a large picture representing Franklin urging the claims of the American colonies before Louis XVI.

He has been characterized as "one of the best American portrait painters of the French School," but the virtue of his inherent talents has been much obscured by the quantity of perfunctory work that is signed with his name. In twenty years he painted nearly six hundred portraits, with results that can well be imagined. At his best Healy was a painter of vigorous parts, but without subtlety or much refinement of colour. In the portrait of President Tyler he reveals much strength of drawing and firm character throughout. It was presented to the government with that of William C. Preston, United States Senator from South Carolina, 1833-1843, also by Healy, in 1842.

The circumstances of this gift are described in the records of the Institute, of which the following is an extract: "At a meeting of the Institute on December 12, 1842, Col. J. J. Abert made the following announcement: 'During the

PORTRAIT OF PRESIDENT BUCHANAN (see page 214)
By Jacob Eichholtz

last spring, Mr. Healy, a distinguished American painter, who had been many years occupied in Europe in the study of his art, was deputed by the King of France to visit our city for the purpose of taking a copy of Stuart's Washington, a painting in the house of the president.[1] On his arrival it occurred to several of us to take advantage of this opportunity for obtaining specimens of his art from Mr. Healy in the portraits of some of our distinguished citizens, known friends of the Institute, to be presented to the Institute. We accordingly proposed a subscription for two portraits, one of the president of the United States, a patron of the Institute, the other of the Honourable Mr. Preston, its ardent, intelligent, and efficient friend. Having obtained the consent of these gentlemen, and having engaged Mr. Healy for the work, the portraits were made, and are now presented to the Institute in the names of those on the annexed list.' "

There were thirty-six subscribers, whose names were appended, of whom thirty-five paid ten dollars each, and one five, making the entire amount contributed $355. The sum of $300 was paid to the artist for the two pictures, while the remainder was expended for frames and other incidentals.

[1] The painting referred to is a copy of the Lansdowne Portrait of Washington, made by Jane Stuart from the original by her father, in the Pennsylvania Academy of the Fine Arts.

"Job and his Comforters," attributed to Jose de Ribera (Lo Spagnoletto), was presented to the National Institution by Dr. Robert W. Gibbes, of Columbia, South Carolina, in December, 1841. The subject is Job in his affliction surrounded by his comforters.

The National Gallery owns the full-length portrait of Washington, by Charles Willson Peale, which hangs in the Capitol. It is one of the repetitions of Peale's original portrait of the president, painted for the Supreme Executive Council of Pennsylvania, from sittings in Philadelphia in 1778, and now in the possession of Mr. Thomas McKean. The canvas in the Capitol bears the date 1779, and the signature of the artist. Its early history has never been satisfactorily explained; but it was evidently sent to Europe to be sold, probably in the same year that it was painted. It was brought back to this country from France by Julius, Count de Menou, from whom it was purchased, in October, 1841, by Mr. Charles B. Calvert, of Prince George County, Maryland, for the sum of two hundred dollars. The latter placed it in the National Institute in Washington, and in 1862 it was turned over to the Smithsonian Institute. It was sent to Philadelphia in 1876 for the Centennial Exhibition; and remained at the Pennsylvania Academy of the Fine Arts until 1881, when it was recalled

PORTRAIT OF F. P. G. GUIZOT (see page 215)
By George P. A. Healy

to the Smithsonian, and lent to the Corcoran Gallery of Art. A claim to ownership of the picture by Titian R. Peale, a son of Charles Willson Peale, was decided adversely by the Board of Regents in 1873; but in 1882 Congress appropriated $5,000 in settlement of the claim, and the portrait was transferred to the Capitol.

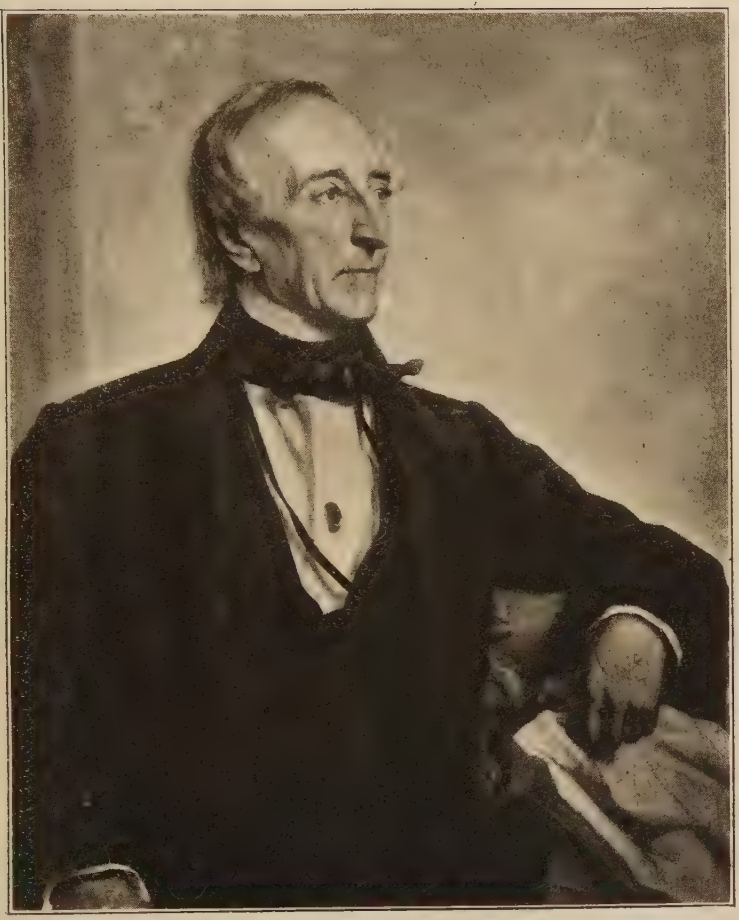
Among other paintings belonging to the Gallery are F. E. Church's "Aurora Borealis," presented by Miss Eleanor Blodgett; Adrien Moreau's "Crossing the Ferry," the gift of Mrs. James Lowndes; Lucien W. Powell's "Grand Canyon of the Yellowstone," contributed by the Honourable J. B. Henderson; and Max Weyl's "Indian Summer Day," presented by thirty of his friends.

CHAPTER XVI

THE WILLIAM T. EVANS COLLECTION

The William T. Evans Collection of paintings by American artists numbers, at the present writing, one hundred and thirty-six pictures. It dates from the month of March, 1907, when Mr. Evans announced to the Institution his desire to contribute to the National Gallery a number of paintings by contemporary Americans of established reputation, naming thirty-six pictures in his personal collection which he had selected for the purpose. The acceptance of this offer made it necessary to secure a place for the temporary installation of the collection outside of the Museum and Smithsonian buildings, since neither of these contained, at that time, any available or suitable space for an exhibition of this character and extent. Accommodations in the atrium of the Corcoran Gallery of Art were at once tendered by the trustees of that institution, and the pictures were installed there until they were removed to the old Museum building in June, 1909.

When the first installment of pictures arrived



PORTRAIT OF PRESIDENT TYLER (see page 216)
By George P. A. Healy

it was found that Mr. Evans, in order to make a creditable showing in the Corcoran Gallery, had increased his initial gift to the nation to fifty paintings. Placed in a single line, they occupied the entire eastern and southern walls, and part of the western side of the atrium. Additions have been made at frequent intervals, and a few of the original pictures have been replaced by more satisfactory examples of the work of the same artists. The collection must be understood to be always, during the lifetime of the donor, in a plastic condition, and subject to many and frequent changes, additions, and improvements. It is therefore impossible to speak with finality of its compass or even of its intention.

The collection begins with the distinguished coterie of recently deceased artists who link the modern painters with their forebears. Inness, Homer Martin, Wyant, La Farge, Twachtman, George Fuller, Robinson, Hunt, and Winslow Homer are all more or less ably represented.

Of George Inness there are four examples: "Niagara," "Sundown," "Georgia Pines," and "September Afternoon," of which the first named is the most unusual and beautiful. Inness' "Niagara" expresses more of the fleeting impression of the gigantic force of nature, and less of photographic accuracy than do any of the few great

representations of this difficult theme. Church's "Niagara Falls" is a much more descriptive picture — more historically correct, more objective in its feeling. Inness' presentation is a generalization. Everything is suggested in this idealistic impression of the falls. The colour is opalescent, ethereal, and lovely; the misty envelopment contains a sense of fine spray and seething foaminess, in which the eye recognizes no locality, but comes into the very presence of the misty rush of the mighty cataract, and all else grows hazy and indistinct. Far off, through the envelopment of the picture, a factory chimney discharges a rich column of brown, whirling, roseate smoke, which curls and spreads and mingles with the atmosphere.

Technically nothing could be less direct than this painting by Inness. It appears to have been done by the most involved of systems; to have been finally scraped out, and again scumbled with the palette knife, until what remains is only the spirit of the picture — a dream of Niagara — the very antithesis of Church's literal rendering. How much of this effect was gained through intention and how much through accident it would be difficult to determine. The picture was painted in 1889.

The other landscapes by Inness are more in accordance with the traditions. "Sundown," painted

in 1894, is a large pastoral scene under the effect of a colourful sunset. There are farms in the distance, and across the middle plane a woman passes, calling to cows that are coming, grazing, toward her. A big red sun sinks into the smoky horizon. The canvas has less distinction than the other, while it is at the same time, perhaps, more characteristic. "Georgia Pines" is even richer in colour, and shows all the painter's mannerisms.

The Wyants and Homer Martins are early and immature. Wyant's "Flume" ties in with the work of the Hudson River painters, though it is richer and fresher; in "Housatonic Valley," also, Wyant has not yet shaken off the obsession of scenery. The collection catalogues three canvases attributed to Homer Martin (1836-1897), of which the "Iron Mine: Port Henry, New York," was concerned in the famous suit brought by Mr. Evans against the dealer from whom the picture was purchased. The suit was settled legally in favour of the dealer, but never to the satisfaction of the profession.

The two canvases by Winslow Homer, represent two antipodal phases in the development of this artist. "High Cliffs: Coast of Maine" was painted in 1894, after Homer had established himself in his isolated life on the Maine coast, where he studied the sea in its dramatic relation to its

rocky boundary; and may be said to represent the painter in the fulness of his powers. In this picture the rocks make a handsome diagonal line of composition, and are very rich and colourful, in strong realization of the character of the coast. The sea beyond is foamy with robust activity; full of salt, cold, green, and of elusive colour, and appears to thunder upon the rocks with tremendous force.

The canvas has an amusing peculiarity. As is well known, Homer made frequent use of his signature as a small, but none the less important, feature of his composition. He never signed a picture carelessly, but always placed the name where a line would count in its detail. This canvas bears two signatures: one in red near the lower right hand corner, the other in black upon a patch, below the other, with the date, 1894.

"The Visit of the Mistress" is an interesting souvenir of Homer's early manner, well worth preserving, and considered one of the best of his numerous pictures of negro life. It was painted as late as 1880 and retains the influence of his career as an illustrator, which seems so unrelated to his mature work, and which was yet so successful and dignified.

Though he developed into so forceful a personality, and may be considered one of the greatest

HIGH CLIFFS: COAST OF MAINE
By Winslow Homer

figures in the history of American art, Homer's early experiences were of the most normal. He was born in Boston in 1836 and his trend of thought manifested itself in his childhood. His natural attainments were such that when, at the age of nineteen, he went into a lithographer's office, he could undertake the more artistic part of the work, making titles for sheet music, and a series of portraits of the Massachusetts Senate. After a few years he set up for himself and made drawings for *Ballou's Monthly* and for Harper Brothers. With the breaking out of the war he went to the front as special correspondent and artist for Harpers, and later made a second and independent trip to the Army of the Potomac.

At this time his paintings begin with a series of army scenes, including "Prisoners from the Front," which was exhibited in 1865, and has become a milestone in his career, since at the Paris Salon of 1867, it was one of the few pictures by Americans that received favourable comment. Then came studies of negro life and character, followed by subjects taken from the life of the country and the little villages. Later came trips to the Adirondacks, whose rugged scenery and guides furnished material of which he has left abundant record. Homer went several times to Bermuda, making a wonderful series of water-colours of the

life and character of the southern sea with its strange wildness, its magnificent sports.

While his subjects show an unusual variety, the sea appears as the dominant influence, which toward the close of his life completely absorbed the painter.

However simple and elemental Homer's little canvas depicting the Old Mistress, who visits her former slaves, may appear in the light of our present sophistication, the picture makes a strong appeal by reason of the humanity of the types presented and the appreciation of their inherent beauty. The story of the picture is unobtrusive, serious, earnest, and human, without gallery play; and as one studies it one realizes that thus, and not otherwise, the reality must have been.

The collection contains "The Spouting Whale," a charming trifle from the brush of William Morris Hunt (1824-1897), a mere fragment of open sea and expanse of sky, dominated by a large white cloud. There is, in this small canvas, something of massive conception indicative of the power of this unique and forceful figure in the history of American painting. The sketch has big quality combined with exquisite subtleties of colour and value.

Brattleboro, Vermont, has the proud distinction of having been the birthplace of Hunt. His father was a member of Congress. The boy was college

THE SPOUTING WHALE
By William Morris Hunt

bred, having been sent to Harvard at the age of sixteen; but he never completed the course, and owing to ill health was taken by his mother to live abroad. Hunt belongs to a kind of aristocracy in art, and had all the advantages that means and culture could procure for him. His artistic life began at Rome, where he studied sculpture with Henry K. Brown.

Talented in various directions, he was attracted to Düsseldorf to study painting, but his individuality soon revolted against the mechanical training of that school, and he escaped to Paris, where he is said to have already worked a short time at sculpture under Barye. In Paris he was so fortunate as to be deflected from his course, and entered the atelier of Couture, where he stayed five years, becoming one of the most favoured pupils, and working in the private studio of the master.

Later he was attracted to the leaders of the Barbison School, and became an ardent disciple of Millet, with whose faith he had everything in common, and by whom he was most wholesomely influenced.

After a few years of this life he returned to America, in 1855, settling first in Newport, but taking a permanent studio in Boston, in 1862. He painted many portraits and figure pieces, became a well-known figure in the art world of his epoch,

not only as a painter, but as a liberal and intelligent patron. Hunt's greatest work, the decorations for the assembly room of the Capitol at Albany, became seriously damaged and was finally obliterated in 1888.[1] He died at the Isles of Shoals, in 1879.

Every influence to which Hunt was subjected operated to his ultimate advantage. In his work one may trace the wholesome effect of his study of modelling, for he treats form like a sculptor, with an invariable sense of the solidity of things. Couture gave him drawing; from Millet he learned to appreciate the depth of beauty in simplicity of thought and of subject. His digestion was perfect and he assimilated what he took from these masters, without being in any sense a copyist. Hunt's work is unmistakably individual in its simplicity, its nobility, and its colour.

John La Farge (1835-1910), another typical figure in the history of American art is represented in the collection by a rather unimportant work entitled "Visit of Nicodemus to Christ." Trained by Hunt, his work ties in with that of his master more by historic association than by actual similarity. La Farge achieved his great work in dec-

[1] The original sketches for these decorations, in both plaster and paint, are preserved in the permanent collection of the Pennsylvania Academy of the Fine Arts.

oration and in stained glass, in which field he was widely known and recognized during his life.

Two heads by George Fuller are but fragmentary. That of his son, Henry B. Fuller, done in 1873, is of some historic interest.

"*Etre maitre,*" says Burger, "*c'est ne ressembler à personne.*" In Twachtman (1853-1902) again we feel the seer, the individualist — that exquisite personality, whose work seems all soul, all emotion and inner consciousness. John Henry Twachtman was the most delicately sensitive of the group of American painters affected by the impressionistic movement of the early eighties. The Evans Collection represents him fairly well with four canvases, in which the landscape is used as a vehicle for the profound analysis of the subtle nuances of tone, in the mastery of which Twachtman has, not inaptly, been compared to Whistler.

Twachtman died all too young — the inevitable consequence of his intense life, which must have consumed his nervous forces and drawn upon his emotional reserves with an extravagance that far exceeded nature's power to reconstruct. His genius, rare as it was, did not reach its full fruition; and he never attained, — probably, with his temperament, never would have attained, — a masterly, professional style. This to his credit be it said. His canvases express the spirit of investigation, and

there is not one, so far as the writer has observed, that betokens, in the smallest degree, the fatigue that at times slips into the production of even the strongest of painters. Twachtman never lost interest, and each canvas from his brush awakens in the spectator a corresponding thrill of enthusiasm.

"The Torrent," all things considered, may be counted the most interesting of the canvases in the Evans Collection. It has to a degree the quality of air and motion, and yields the essential sensation of this most difficult of themes. The subject he has attacked with even greater interest in his vision of Niagara, one of the most complete and extraordinary of his canvases. His "End of Winter" has qualities like Mr. Glover's Inness, but is more poetic, more changeful in colour, more temperamental. In "Round Hill Road" are found those sensitive gradations of value, imperceptible save to the most acute eye, which Twachtman manipulated so skilfully, especially, as in this instance, in an effect of snow covered country.

The two examples of Theodore Robinson, a second disciple of the impressionist school, are charming, though fragmentary. "La Vachère" has big qualities of both character and colour. "Old Church: Giverny" is a beautiful sketch in which the subject is treated as it appears above the trees in the little French town in the province of Eure,

THE TORRENT
By John Henry Twachtman

where Robinson spent some years toward the close of his life.

The collection boasts a masterpiece by Julien Alden Weir, a contemporary and associate of Twachtman and Robinson, and one of the most personal and individual of the group of men that has survived them. Weir was born at West Point, New York, in August, 1852, two months after Robinson and a year later than Twachtman. His father, Robert W. Weir, succeeded Leslie as professor of drawing at the Military Academy of West Point, in 1832, and continued instructor of that department for forty-two years. Julien commenced his studies at the Academy, under his father, entering later the atelier of Gérôme, in Paris.

Weir's personality stands apart and distinguished. Strongly indifferent to style in painting, he produces his results by means of a laboured technique, involving a thick use of the pigment wherein one colour is laid upon another until the whole surface of the canvas is obliterated. His greatest force and charm lie in his ability to concentrate upon the point of interest in the picture, and to paint the accessories of the canvas in their relation to it, making constant compromise and sacrifice to the attainment of the one big end for which he strives. If art be indeed the expression of emotion, then Weir, before many of his generation of

painters, seems most justly to deserve the title of artist.

"The Gentlewoman" is one of his successful portraits. The canvas has rare distinction and quality. The figure is beautifully placed, and is rendered with keen appreciation of the woman's beauty of face and character, her dignity and repose. The colour is wonderfully handsome in its subtle gradations and nuances. The refinement of the sentiment, the charming way in which everything leads up to the head, with its wealth of expressive hair, the quality and relation of the background, and the generalized treatment of the hands and bodice, excite warmest admiration and enthusiasm.

Weir's treatment of landscape is not to be properly estimated by the "Upland Pasture," in the present collection, in which mannerism persists to the detriment of interest in his theme. In this canvas less than other landscapes by Weir, may be studied those subtle and just relations of tone that so ably hold the canvas, in its enveloping atmosphere, within the frame, imparting an almost decorative flatness.

The collection contains less fortunate examples of Childe Hassam, whose "Georgian Chair" and "Spring: Navesink Highlands" are of indifferent interest; and of Willard L. Metcalf, whose "Fam-

THE GENTLEWOMAN
By Julien Alden Weir

ily of Birches" is one of his slighter canvases. "Shinnecock Hills," by William M. Chase, belongs to the painter's least powerful type of picture.

Emil Carlsen's "South Strand" exhibits refinement and beauty of design, and is an interesting study in degrees of value and colour. The division of the composition leaves a great expanse of blue sky, upon which cumulous clouds are piled. This blue is largely the note of the water, upon which several row boats ply, and a white sail gleams upon the near horizon, for the spectator is low upon the shore.

Four examples of Ralph Albert Blakelock are included in the collection. Of these, "Sunset" has a fine quality of light and is a rich example of the painter's generalized style of working. "Nature's Mirror" is a cool, pretty wood interior with a nude figure. The canvas is roughly done, with a palette knife, but shows much delicacy of thought and feeling in the supple form of the figure seated upon the bank.

Amongst the *chef d'œuvres* of the collection must be mentioned "Caresse Enfantine," by Mary Cassatt, an admirable example of the most mature period of the work of this robust American woman painter, an associate of the impressionist movement in France, her country by adoption. There is in this canvas vigorous painting, handsome composi-

tion, and great beauty of expression. The infant, which stands upon its mother's lap, is a powerfully drawn nude, and makes a strong mass in the arrangement, giving also play to the painter's skilful flesh painting and her clever manipulation of contrasting values and textures.

"The Moose Chase" is a very early example of the work of George DeForest Brush, in a style that he has completely outgrown. The picture was painted in 1885 before he had shaken off the traditions of Gérôme.

Elihu Vedder's "Cup of Death" is a recent accession, characteristic of the painter's classic style and decorative treatment.

The collection includes two marines and a large decorative canvas by Frederick J. Waugh, which represent the later development of an artist who has lived many years in England. Waugh is a skilful technician and a very thorough workman. His attitude toward the sea is a literal one, showing careful drawing of its superficial character, with a *penchant* for the grandiose in subject which might be the result of his association with English painters. In his "After a Northeaster," one feels a sense of arrested motion, as though the ocean had posed for the artist in a state of static fury. Waugh stops the northeast gale at the moment which he wishes to record, and studies for effects which as-

"CARESSE ENFANTINE"
By Mary Cassatt

tonish rather than convince. His foam, his spray, his drawing of a wave, all suggest the accuracy of the camera. The weight of the sea is not that of the heavy, living body of water, but relates more closely in substance to metal, while even the colour suggests the patine to be found on bronze.

His painting of the sea is the antithesis of that of his clever young compatriot, Paul Dougherty. Where Waugh leans hard upon his crutches, Dougherty, with the impatience of youth, paints from *chic,* achieving brilliant brush work, and a suggestion of realities that is in its way very amusing.

Waugh's " Knight of the Holy Grail " was purchased from the Eighty-seventh Annual Exhibition of the National Academy of Design. It illustrates upon a large canvas Tennyson's poem:

Sometimes on lonely mountain-meres I find a magic bark,
I leap on board; no helmsman steers; I float till all is dark.
A gentle sound, an awful light. Three angels bear the Holy Grail.
With folded feet, in stoles of white, on sleeping wings they sail.
Ah, blessed vision, blood of God! My spirit beats her mortal bars
As down dark tides the glory slides and starlike mingles with the stars.

The subject is an ambitious one in its attempt to realize upon canvas the grandeur and sublimity of a mental picture, which the poet, in his lines, conjures up for us. It would seem to have been better suited to a genius less hampered, more imaginative and sympathetic.

John W. Alexander's "Toiler" is a pleasing note from this artist, whose contribution to the century is his graceful, decorative composition, and his flowing line. In colour and design his work relates to the *art nouveau* movement. With Alexander manner dominates; he is a masterly draughtsman, a brilliant technician, working in a professional, accomplished way that commands admiration.

"Summer" is fairly characteristic of Dewing's refined style. Robert Blum's (1857-1903) "Canal in Venice: San Trovaso Quarter" commemorates the memory of an able painter whose light was early extinguished.

James Henry Moser, a Washington artist, is represented by an oil painting — "Evening Glow: Mount McIntyre" — a charming example of Moser's treatment of landscape, dominated by poetic feeling.

The collection includes a portrait of the donor, by Alphonse Jongers, painted in 1902; figure pieces by Sergeant Kendall, Robert Reid, Irving R. Wiles,

F. S. Church, E. Irving Couse, Kenyon Cox, Henry B. Fuller, Henry Oliver Walker, and Douglas Volk; landscapes by Ernest Lawson, W. L. Lathrop, Charles H. Davis, Albert L. Groll, Will Robinson, Cullen Yates, George Elmer Browne, F. A. Bicknell, George H. Bogert, William Gedney Bunce, W. A. Coffin, J. Foxcroft Cole, Charlotte B. Coman, Bruce Crane, Henry Golden Dearth, Charles Melville Dewey, Charles Warren Eaton, Ben Foster, Edward Gay, Robert Swain Gifford, Robert C. Minor, J. Francis Murphy, Leonard Ochtman, Albert P. Ryder, Henry W. Ranger, Abbott H. Thayer, Roswell Morse Shurtleff, Dwight William Tryon, Alexander T. VanLaer, Horatio Walker, Worthington Whittredge, Carleton Wiggins, and Guy C. Wiggins.

An unusual canvas is "Entrance to the Harbour," by Henry W. Ranger, painted in 1890, which in its charming grays, its atmosphere and movement, resembles a Boudin (1825-1898) — that early French painter, before the Barbison School. The canvas is full of beauty, based upon close observation of nature, and unlike the painter's later work, which appears to be the product of cool calculation of cause and effect, seems to proceed quite simply from inward conviction and subconscious vision. If indeed Boudin influenced Ranger at this early period, the effect upon the younger

painter was wholesome. Boudin taught him to see, and he has seen here a little lyric.

The Evans Collection preserves, and is, in fact, largely dominated, by the work of that type of artist bred by the exigencies of the American life, with its thirst for wealth, and its impatience of delay. In the work of many of these men, the inherent muse has been early extinguished, while the painter has pursued the thing successfully seen by others at the sacrifice of his own personality. That large class of work built upon the achievement and discoveries of the old masters, or upon the later methods and subjects of the Barbison School — which has still many followers — even where the imitation is most clever, is to be regretted for its meretricious tendency and the fact that, separated from its natural environment, it loses all *raison d'être.*

CHAPTER XVII

THE FREER COLLECTION

"THERE are, at the present time, two living men at least whose minds are wide-awake to the historical importance of oriental art in its bearing on our cultural development, and in its immense fruitfulness to our own art life — Dr. Bode, who is planning to found an Asiatic museum in Berlin, and Mr. Charles L. Freer, who has made the American people heirs to the finest existing collection of Chinese art. It is a collection broad and universal in scope, but, at the same time, one of harmony and unity of thought, the same leading motive and personal spirit pervading the magnificent specimens of Egyptian, Mesopotamian, Persian, and far eastern pottery, ancient Egyptian coloured glass, Persian and Hindu miniature paintings, and the painting, bronze, and sculpture of China and Japan. And the genius of Whistler, a reincarnation of one of the ancient masters of the East, soars above these emanations of the oriental world as the spiritual link connecting the Orient and the Occident.

"Mr. Freer occupies an exceptional place among

collectors. He has never been accumulative, but rather selective in his methods; with a sincere appreciation of all manifestations of art, and deliberate judgment, he has himself visited the East many times, and in full sympathy with oriental peoples, imbibed a profound understanding of their artistic sentiments and aspirations. Mr. Freer is the only great collector in our country who has sought and seized opportunities in China. He was privileged to enter the sanctum of many Chinese collectors and connoisseurs of high standing, and he was fortunate in securing masterpieces of the most indisputable artistic value. It is in the American national collection that, for the first time, our eyes are opened to the choicest specimens of ancient Chinese painting, and the nation has every reason to look up with pride to this treasure house and to feel grateful to the man who has become a national benefactor by bringing within the reach of all the message of the great teachings of eastern art. In their works of the brush the Chinese have inculcated their finest feelings, and no better means could be found for an appreciation of the true spirit of China than a study of her ancient masters. The American national collection now takes the lead in Chinese art and will form the basis for important research work to be carried on in this line. Whatever the future results of such research may be,

whether the evidence in favour of the authenticity of individual pieces will be strengthened or to a certain extent modified, this will not detract from the intrinsic value of these precious documents, greater than which no other period in the history of art can boast. The grand old masters of the T'ang and Sung periods are restored to life before our eyes and speak to us their suave language of murmuring brooks, splashing cascades, glistening lakes, and rustling firs and pines. China thus is more awake for us than ever before, and she is awakened to full life in the displays of the National Gallery." — *Berthold Laufer.*

The Charles L. Freer Collection became the property of the nation, by deed of gift, dated May 5, 1906. The terms of the gift provide that the collections are to be retained by Mr. Freer during his life, subject to additions and improvements. With this munificent gift is promised a bequest of five hundred thousand dollars, to be paid to the regents of the Smithsonian Institution, upon the death of the donor, and to be used for the erection of a fireproof building, connected with the National Museum, or reasonably near thereto, according to plans and specifications to be agreed upon. This building shall be used solely and exclusively for the installation of the Freer Collection, and must be planned and equipped with regard for the con-

venience of students and others desirous of an opportunity for uninterrupted study of the objects enumerated in the gift.

The deed further provides that the building shall bear the donor's name; that it shall be permanently maintained without expense to his estate; and that after his death the collections shall be neither increased nor diminished.

The original collection, conveyed by deed of gift, comprised about two thousand two hundred and fifty objects; but the additions since made, have increased the number to over four thousand. Roughly, the collection contains the following specimens: paintings in oil, water colour, and pastel, by living American painters, eighty-five; paintings in oil, water colour, and pastel, and drawings and sketches, by James A. McNeill Whistler, about two hundred and fifty; etchings, dry-points, and lithographs, by James A. McNeill Whistler, about eight hundred and fifty; the decorations of the Peacock Room complete; Chinese and Japanese paintings, scrolls, screens, panels, kakemono, and albums, over nine hundred; pottery, including Chinese, Corean, Japanese, Persian, Mesopotamian, and Egyptian, over fifteen hundred; Chinese bronzes, over one hundred; and a collection of Egyptian glass, presumably the largest known.

In number and quality of early works of the

oriental masters the collection stands unrivalled in America and Europe, and several of the finest works included were obtained from their imperial owners direct. Each object was gathered by Mr. Freer personally; and so great is his knowledge of the subject that Fenollosa considered him "the greatest living expert in artistic pottery, and of Chinese and Japanese painting the most inwardly appreciative."

The collection consists largely of oriental art, many of the specimens having come direct from China. As yet little opportunity has been afforded experts to study the exhibits; and until inscriptions, signatures, seals, and other details can have the attention of scholars, little of real interest concerning the individual objects can be written.

The collection represents the labour and undivided attention of the donor during a period of over twenty years. It begins with the work of Whistler, runs back through the greatest Chinese and Japanese artists to the Christian era, and includes seven modern painters.

It was in 1888 that Mr. Freer first met Whistler, whose work sounds the keynote of the collection, becoming an intimate friend and liberal patron of the artist. His collection of Whistler's work alone constitutes a rare treasure for the National Gallery, containing, as it does, many masterpieces and a

comprehensive survey of the various phases of the master's art.

Mr. Freer was the purchaser of the famous Peacock Room, called a " Harmony in Blue and Gold," that marvellous creation of Whistler, made for the London residence of the late Mr. F. R. Leyland. While the British government was discussing the propriety of acquiring this superb trophy for the nation, the American collector quietly paid the price demanded and became its proud possessor. This room will be reconstructed in its entirety and will be one of the most prominent features of the gallery.

Whistler was commissioned to paint Leyland's wife, his four children, and himself. The oil painting of the shipowner was the only one completed. Whistler painted him, standing, in evening dress, and this canvas is included in the Freer Collection. The portrait is not so familiar as others of the full-lengths, and it was not shown until the London Memorial Exhibition of Whistler's works brought it to light. It is one of his many arrangements in black, and it marks the painter's breaking away from the purely decorative treatment, as instanced in the portrait of the artist's mother, the Carlyle, and Miss Alexander, to broader atmospheric effects which absorbed him in later portraits. The canvas was completed under difficulties, which are

PORTRAIT OF F. R. LEYLAND
By James A. McNeill Whistler

thus described in the Pennells' "Life of Whistler:"

"Leyland told Val Princep that Whistler nearly cried over the drawing of the legs. Mr. Greaves says that 'he painted them out again and again, and finally had in a model to pose for it nude.' It was finished in the winter of 1873. He also painted a study for it, shown in the London Memorial Exhibition. In the portrait of Leyland he began to suppress the background, to put the figures into the atmosphere in which they stood, without any accessories. The problem was now the atmospheric envelope, to make the figures stand in this atmosphere, as far within their frames as he stood from them when he painted them, and at this problem he worked as long as he lived."

Another interesting full-length included in the collection is "Jeune Femme, dite l'Americaine — Arrangement in Black and White. No. 1." This is a portrait of Maud Franklin, Whistler's model for many years. It is of about the same period, though much less famous than the portrait of Lady Archibald Campbell — "The Yellow Buskin." Shown at the exhibition of British Artists in the eighties, it passed into a private collection in Germany, where it remained in obscurity until a few years after Whistler's death.

While these two portraits are less notable than

the several disputed masterpieces of the painter, both have the unmistakable quality which is Whistler. In the portrait of the wealthy shipowner, one notes the compelling personality and dramatic simplicity of observation and portrayal, which mark a rare work of art; while the "Jeune Femme" is treated with a classic feeling for movement and action, not far removed from the Tanagra sculptures. The black and white scheme is well carried out, the envelopment of the canvas convincingly felt and the modelling, and rich colouring of the face, subtly expressed. The picture hangs in the original frame, designed and decorated by the artist.

Mr. Freer was also the purchaser of that famous full-length "Rose and Silver: La Princess du Pays de la Porcelaine," shown in a group of the painter's works at the World's Fair, Chicago, and later at the Pennsylvania Academy of the Fine Arts; and amongst other portraits the collection includes a sketch of the artist and a portrait of Major Whistler.

Nocturnes, landscapes, and a multitude of those wonderful canvases that Whistler called arrangements, are included in the collection. The nocturnes form a group of unusual interest, and comprise the memorable "Blue and Gold: Valparaiso," from the McCullough collection, the result of Whistler's visit to South America. "Blue and Silver:

"JEUNE FEMME, DITE L'AMERICAINE"
Arrangement in Black and White, No. 1
By James A. McNeill Whistler

Battersea Reach" is one of the most beautiful, with its sense of distant objects, felt, rather than seen, through the melting, mysterious envelopment, the long line of lights on the far bridge stretched like a string of jewels across the shadowy water.

"The Little Green Cap" is typical of Whistler's latest period, and is one of those charming impressions of children which so much interested the painter toward the end of his life. "The Little Blue and Gold Girl" and "Rose and Gold: The Little Lady of Soho" are amongst the chief treasures of the collection.

The collections of drawings and sketches, etchings and dry-points, lithographs, and original copper plates are comprehensive and fine. Amongst the rarest is the famous Thames set, of sixteen copper plates, of which there is an impression from each plate, printed after the plates had been defaced.

The transition from Whistler to the orientals is a natural and logical one. The collection is rich in oriental paintings, especially Chinese. Two Buddhist paintings of Kwan-yin, male and female deities, are amongst the most ancient and remarkable. The female goddess is attributed to Chang Sêng-yu, an artist who flourished in the Liang dynasty, or about the sixth century. It is a masterpiece of beauty of conception and charm of rendering. The figure of the god is by an unknown artist of the

school of Wu Tao-tzu. In both the motive of the picture is the same, and refers to a religious myth of these ancient peoples. The painting is on silk and the colour wonderfully preserved.

A portrait of an emperor of China stands for a typical national figure — bold, liberal, gifted, and considerate. The philosopher Lao-tze, by Chou Fang, who flourished from 780 to 805, is the only authentic portrait of this, the greatest thinker of China. This artistic and historical document represents the sage absorbed in meditation created by the music of a curious stringed instrument, upon which he plays. He is surrounded by objects of religious significance; while, in the background, a young woman prepares the tea. This work once belonged to an imperial collection and is now one of the chief treasures of the Freer gift.

The gem of the collection, according to experts, is a long, symphonic composition, or epic narrative, catalogued "Landscape," and signed Li Ssŭ-hsn, an artist of the T'ang dynasty. This is also from an imperial collection. The landscape is one long, continuous panorama, depicting, in blue, green, and gold, the incidents of a mountainous country, as they were revealed to an imaginative and highly religious mind.

Many handsome screens representing the work of Honnami Koyetsu, Tawaraya Sotatsu, Ogata

NOCTURNE — BLUE AND SILVER: BATTERSEA REACH (see page 247)
By James A. McNeill Whistler

Korin, Ogata Kenzan, Yeitoku Kano, and Mori Sosen are included in the collection, as well as a great variety of pottery, bronzes, sculpture, glass, and illuminations, all of great beauty and rarity.

In presenting the collection to the nation, Mr. Freer makes the following explanation of its scope: "These several collections include specimens of widely separated periods of artistic development, beginning before the birth of Christ, and ending to-day. No attempt has been made to secure specimens from unsympathetic sources, my collection having been confined to American and Asiatic schools. My great desire has been to unite modern work with masterpieces of certain periods of high civilization, harmonious in spiritual and physical suggestion, having the power to broaden æsthetic culture, and the grace to elevate the human mind."

The jump from the orientals to the seven modern painters is thus explained. The collection contains beautiful paintings by Twachtman and Winslow Homer. A water colour, by the latter, included in the preliminary exhibition of a small section of the collection, installed in the National Museum, from April 15 to June 15, 1912, and entitled "Waterfall in the Adirondacks," is one of the most admirable of the great series of works in this medium, which Homer left to posterity. The

composition occurs immediately before the fall, which makes, as it were, the background for the minor incident. To the left, a mass of wreckage has been cast up by the whirl of the water, and upon these rough logs, a hardy fisherman, clad in oil skins and a sou'wester, is seated, fishing. He holds his rod, bent double with the weight and strain of a huge salmon, which he has just pulled from the water, and whose pink body makes a joyous note of colour on the opposite side of the waterfall. The moment is intensely dramatic, the situation hazardous and stimulating; while the whole is a true and glorious impression of nature.

Abbott Handerson Thayer is handsomely represented in the Freer Collection, by both landscapes and figure pieces. "The Virgin," a well-known composition of three figures, is one of the painter's most interesting canvases, while "Diana," painted from one of the artist's children, is a Juno-like figure, statuesque in pose, and of a simplicity of modelling eminently satisfying.

Of Thomas Wilmer Dewing there is a larger series, including many of the same general theme, carefully selected, and of the painter's best. "A Lady playing a Violoncello" is a superb example of Dewing's tender and sympathetic drawing, and exquisite finish.

KWAN-YIN (see page 247)
Attributed to Chang Sêng-Yu

Gari Melchers is represented by a portrait of a former president, and Dwight W. Tryon by a long series of oil paintings, water colours, and pastels.

CHAPTER XVIII

THE NATIONAL MUSEUM: CHIRIQUI POTTERY

THE Congress of the United States, in the act of August 10, 1846, founding the Smithsonian Institution, recognized that an opportunity was afforded, in carrying out the design of Smithson, to provide for the custody of the museum of the nation. To this new establishment was therefore intrusted the care of the national collections.

In the beginning the cost of maintaining the museum side of the Institution's work was wholly paid from the Smithsonian income; then, for a number of years, the government bore a share; and, during the past three decades, Congress has voted the entire funds for the expenses of the Museum.

The museum idea was inherent in the establishment of the Smithsonian Institution, which, in its turn, was based upon a ten years' discussion in Congress, and the advice of the most distinguished scientific men, educators, and intellectual leaders of the nation of seventy years ago. It is interesting to note how broad and comprehensive were the

KWAN - YIN (see page 247)
Artist unknown. School of Wu Tao-tzu

views which actuated our lawmakers in determining the scope of the Museum; a fact especially remarkable when it is recalled that at that date no museum of considerable size existed in the United States, and the museums of England and of the continent of Europe, were still, to a large extent, without a developed plan, although containing many rich collections.

The Congress which passed the act of foundation enumerated, as within the scope of the Museum, "all objects of art and of foreign and curious research, and all objects of natural history, plants, and geological and mineralogical specimens belonging to the United States," thus stamping the Museum, at the very outset, as one of widest range and, at the same time, giving to it a distinctly national flavour.

The development of the Museum has naturally been greatest in those subjects which the conditions of the past sixty years have made most fruitful — the natural history, geology, ethnology, and archæology of the United States, supplemented by many collections from other countries. The opportunities in these directions have been mainly brought about through the activities of the economic and scientific surveys of the government, many of which are the outgrowth of earlier explorations, stimulated or directed by the Institu-

tion. The Centennial Exhibition of 1876 afforded the first opportunity for establishing a department of the industrial arts on a creditable basis, and of this the fullest advantage was taken.

The Museum owns a remarkable collection of American aboriginal pottery — the largest, most comprehensive general collection in the world.

"It is hardly possible to find within the whole range of products of human handicraft a more attractive field of investigation than that offered by aboriginal American ceramics, and, probably, no one that affords such excellent opportunities for the study of early stages in the evolution of art and especially of the æsthetic in art. The early ware of the Mediterranean countries has a wider interest in many ways, but does not cover the same ground. It represents mainly the stages of culture rising above the level of the wheel, of pictorial art, and of writing, while American pottery is entirely below this level and thus illustrates the substratum out of which the higher phases spring."

But the story is not confined to elements of the art. Progress may be traced to the very verge of civilization. Between the groups of products belonging to the inferior tribes, scattered over the continent from Point Barrow to Terra del Fuego, and those representing the advanced culture of

WATERFALL IN THE ADIRONDACKS (see page 249)
By Winslow Homer

Central America and Peru, there is a long vista of progress.

" Near the upper limit of achievement is the pottery of Mexico, comprising a wonderful cluster of well marked groups. Some of the highest examples of the ceramic art are found in or near the Valley of Mexico, and a number of striking vases of this region preserved in the Mexican National Museum, may be regarded as masterpieces of American *fictile* art. Central America and South America furnish a series of superb groups of earthenware, amongst which are those of Guatemala, Nicaragua, Costa Rica, Chiriqui, Colombia, Bolivia, Peru, Brazil, and Argentina, each disputing with Mexico the palm of merit.

" The work of the Pueblo tribes in Arizona and New Mexico, all things considered, stands first within the area of the United States; closely approaching this, however, is the attractive ware of the Mississippi Valley and the Gulf Coast. Below this, and at the base of the series, is the simpler pottery of the humble tribes of the North.

" Numerous tribes have continued to practise the art down to the present time, some employing their original methods and producing results but little modified by the lapse of centuries; while others, coming more directly under the influence of the whites, have modified their work so that it no longer

has any particular value to the ethnologist devoted to aboriginal studies. The Pueblo country furnishes the best examples of the survival of old methods and old ideals. Here numerous tribes are found practising the art successfully, producing vases and other articles quite equal in many respects to the ancient product.

" The study of the present practices is highly instructive, and the archæologist may begin his study of the ancient pottery in America with a pretty definite knowledge of the technical and functional status of the art, as well as a clear conception of the manner in which it embodies the symbolic and æsthetic notions of a people." [1]

Earthenware relics are very generally distributed over the country. Wherever pottery making tribes dwelt, wandered, camped, sought water, collected food, conducted ceremonies, or buried dead, are found deposits of this character.

The richest fields are along great water ways; the Ohio, Tennessee, Mississippi, and Red Rivers especially possess almost inexhaustible supplies of ancient ware. A broad region including the confluence of the great streams of the Mississippi system, the Missouri, the Ohio, the Tennessee, the Cumberland, and the Arkansas, seems to be the

[1] " Aboriginal Pottery of the Eastern United States," by W. H. Holmes.

DIANA (see page 250)
By Abbott Handerson Thayer

richest of all. Yet there are less extended areas in other sections almost equally rich.

It is to mortuary usage that we owe the preservation of so many perfect examples of fragile utensils in clay. Pottery is practically imperishable, so that it is often the chief record that a departed people leave behind, and therefore, next to actual records and inscriptions, is probably the most valuable, as well as often the only kind of remains left by a race.

European pottery has long held the attention of the archæologist; but it is only in recent years that the treasures of the Western Continent have been deemed worthy of consideration. The real value of an investigation of the field of the American Indian for information concerning the distribution of the tribes; for its bearing upon the history of ceramic art; and its general story of primitive effort and invention was obscured by the student's natural preference for the work of peoples tied by the sentiment of actual ancestry to his own, and by the artistic quality of the old world product.

The collection preserved by the National Museum may be roughly classified under eight general heads: Argentina, Brazil, Peru, Panama or Isthmian (including Chiriqui), Central America (including Costa Rica, Nicaragua, Guatemala, and Honduras), Mexico (including Yucatan), Pueblo

or Arid Region (including Arizona, New Mexico, Utah, and Colorado) and Mississippi.

The strongest collections are those of the Isthmian and Arid Regions.

The National Museum contains a large and precious collection of archæological material from the province of Chiriqui, chiefly obtained by Mr. J. A. McNeil, during years of enthusiastic labour in the field. The information derived and the lessons to be learned from this collection, together with all particulars relating thereto, gathered from other sources, are presented in a paper by William H. Holmes, published in the Sixth Annual Report of the Bureau of Ethnology, 1884-1885.

His work in the classification of the immense number of objects and in the elucidation of their functions, materials, construction, forms, and decorations has been careful and comprehensive. His manifest success has been owing to his artistic insight and skill, as well as to his archæologic training.

The objects of ancient art found in Chiriqui, as elsewhere in North America, are derived almost entirely from graves, and appear to have been manufactured for mortuary purposes, and not for use by the living. A general review of the contents of the graves shows that the ancient inhabitants were skilful in the manipulation of stone, gold,

A LADY PLAYING A VIOLONCELLO (see page 250)
By Thomas Wilmer Dewing

copper, and clay; and tombs of undoubtedly great antiquity yield evidence of culture of long standing.

The pottery of Chiriqui is noted for the perfection of its technique, its high specialization of form, and its conventional use of a wide range of decorative motives. Its forms present many striking analogies to the wheel-made ware of the Mediterranean.

The mythological stage of the builders of these graves is shown by the fact that, in their ceramic art, there is no attempt to render the human face or figure with accuracy. The personages of their religious philosophy were zoömorphic, and some of their forms may be discerned by a skilful analyst in all the ornaments used. The decorative devices used upon the vessels have always some reference to the mythic creatures associated with the vessel and its functions.

Mr. Holmes has made an important discovery in the evolution of decoration in the Chiriqui pottery, from which are deduced instructive generalizations of wide application. All the decorations used by this people originate in life forms of animals, none being vegetable. Coming from mythological concepts they are significant and ideographic; and coming from nature they are primarily imitative and non-geometric. Nevertheless,

the agencies of modification inherent in the practice of art, through its mechanical conditions, are such that the animal forms early employed have changed into conventional decorative devices, among which are the meander, the scroll, the fret, the chevron, and the guilloche.

The relics preserved in the National Museum consist chiefly of articles of gold, copper, and clay. Half a dozen specimens of images or idols are found in the McNeil collections. The most important of these represents a full-length female figure, twenty-three inches in height. It is executed in the round, with considerable attempt at detail. Its strong characteristics are the flattened crown, encircled by a narrow turban like band; the rather angular face and prominent nose; and the formal pose of the arms and hands. Besides the head band, the only other suggestion of costume is a belt about the waist. The material is a compact, slightly vesicular, olive gray basaltic rock. The personage represented was probably an important one in the mythology of the Chiriquians.

A remarkable figure of large size, now in the National Museum, was obtained from the Island of Cana, or Cano, by Mr. McNeil. It is nearly three feet in height and very heavy. In general style it corresponds more closely to the sculpture of the Central American states than to that of Chiriqui.

The metate or hand mill, which consists of a concave tablet and a rubbing stone, was an important adjunct to the household appliances of nearly all the more cultivated American natives. It is found not only in those plain substantial forms, most suitable for use in grinding grain, seeds, and spices by manual means; but, in many cases, has been elaborated into a work of art, which requires long and skilled labour for its production. The metates of the Chiriqui present a great diversity of form and possibly represent distinct peoples or different grades of culture.

A superb piece in the collection has an oval plate, thirty-seven inches in length, twenty-nine in width, and two inches thick; and is nearly symmetrical, and rather concave above. The central portions of the basin are worn quite smooth. Near the ends, within the basin, two pairs of small, animal-like figures are carved; and ranged about the lower margin of the periphery are eighty-seven neatly sculptured heads of animals. There are four short, cylindrical legs.

Another variety is carved to imitate a puma or ocelot. The whole creature is often worked out in the round from a massive block of stone. The thin tablet represents the body and rests upon four legs. The head which projects from one end of the tablet is generally conventionalized, but sculp-

tured with sufficient vigour to recall the original quite vividly. The tail appears at the other end, and curves downward, connecting with one of the hind feet, probably for greater security against breakage. The head, the margin of the body, and the exterior of the legs are elaborately carved with tasteful decoration, geometric in character, referring, no doubt, to the markings of the animal's skin. Nearly identical specimens are found in Costa Rica and other parts of Central America.

A fine example of medium size, in the collection from Rio Joca, is a puma shaped metate of gray andesite, the upper surface polished by use.

The leading motive of the ceramic art of the Chiriqui, like that of most countries is the vessel. The less usual forms include drums, whistles, rattles, stools, spindle whorls, needle-cases, and toys, all of which present features of peculiar interest.

The potters were very skilful, and so great is the symmetry, and so graceful the shapes, that one is tempted to suspect the employment of mechanical devices of a high order. So perfect is the polish made by rubbing the surface with smooth pebbles that it has sometimes been mistaken for glaze.

The prevailing colours of the ware range from light yellow grays to a variety of ochery yellows,

and pale terra cotta reds. In one or two groups there is an approach to salmon or orange hues, while still another is black or dark brown.

The decoration of the pottery of this province shows several curious features. Plastic and flat forms are used about equally. The more important plastic forms consist of animals, modelled in the round. The human figure is treated grotesquely; and numerous animals are depicted, including crocodiles, pumas, armadillos, monkeys, crabs, lizards, scorpions, frogs, and fish. These figures are usually placed upon the shoulders of the vessel or are attached to the legs and handles, or form part of them. The favourite subjects are doleful little figures, human, or partly so, fixed upon a vessel in a sitting posture, with legs and arms doubled up and expressing in their attitudes and physiognomy a variety of exaggerated emotions.

The animals made use of in decoration were the embodiment of mythological conceptions, and their images were revered, and served as fetiches or charms. They were applied to the vessel because its use had reference to them, or because they were thought to have a beneficial effect upon its functions.

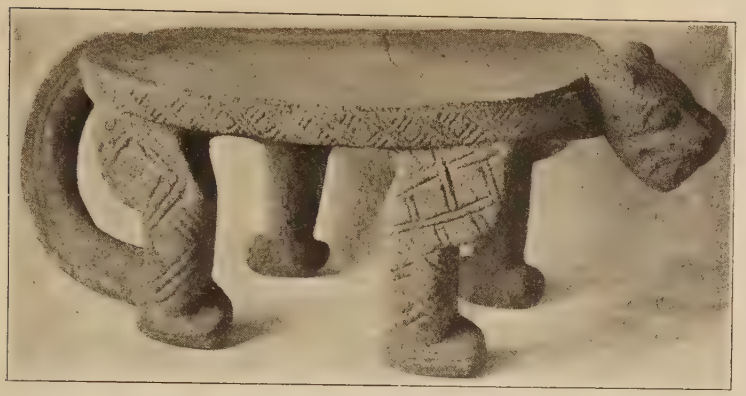
The collection is rich in the type of terra cotta unpainted ware, in which one admires the graceful forms and perfect finish. A superb specimen of

this class is a large vase with two mouths and neatly decorated necks. The decoration consists of minute nodes with annular indentations about the necks, and two grotesque figures, placed, with consummate skill, in the angles formed by the contact of the two necks.

Tripod vases form a feature of the collection. A remarkable specimen has unique supports consisting of two rudely modelled semi-human, grotesque figures, affixed to the under surface of the bowl and supporting it with their backs.

Painted decoration amongst the Chiriqui is executed with much freedom and, in many cases, considerable skill. The treatment is varied and embraces a wide range of motives. Much of the ware is decorated with reptilian motives, from which it has become known as "alligator ware." The ornament is of a striking character, applied to bottle shaped vases with globular bodies. The development of the series shows vases, symmetrical in form, decorated either in zones about the upper part of the body, or in circular areas generally four in number, placed, at equal distances, about the shoulder of the vessel. In these the alligator motive is strangely conceived or symbolized and subject to simplification.

In other specimens the whole conformation of the vessel is modified in an attempt to perfect the



PUMA-SHAPED METATE, FROM RIO JOCA, CHIRIQUI (see page 262)

LARGE VASE WITH DECORATION IN RED AND BLACK, CHIRIQUI

likeness of the alligator, whose head, tail, and legs are graphically rendered.

One of the most remarkable pieces in the collection illustrates both the skill and the bizarre fancy of the archaic potter. A large vase, having a flaring rim and a subcubical body, is supported by two grotesque human figures, whose backs are set against opposite ends of the vessel, the legs wide apart affording firm support. The heads of the two figures project forward from the shoulders of the vase, and are flattened so as to give long, oval outlines to the crowns, which are truncated and furnished with slit-like openings.

One of the most beautiful vases in the collection belongs to the polychrome group, of which the Museum contains but three examples. This vase is twelve inches in height, with a short neck and a thick, flaring lip. The ground of the vase is red, while a wide zone of handsome decoration in black and red, encircles the upper part of the body. The motive of the highly conventionalized forms is undoubtedly reptilian. The oval faces are placed on opposite sides, taking the positions usually occupied by the modelled heads. Each face is accompanied by a pair of arms which terminate in curious hands, and the caudal appendages are placed midway between the faces filling triangular areas.

The collection includes miscellaneous objects in

clay, and an amusing group of grotesque toy-like statuettes or figurines, the latter confined to the alligator group. These are small, carefully finished and painted in red and black lines and figures. They are semi human and the sex is usually feminine.

In the paper here so liberally quoted, Mr. Holmes dwells with peculiar interest upon the development of life forms in vase painting, modified by the technical restrains of an art, and the æsthetic forces of the human mind. Realistic forms undergo marked changes, gradually assuming a geometric character, and finally lose all semblance to nature.

CHAPTER XIX

ARTISTIC POTTERY OF THE PUEBLOS

THE valuable collection of the pottery of the ancient Pueblo Indians, owned by the Bureau of Ethnology, had its commencement with the collections made personally by Major Powell, before the establishment of the bureau. The collection contains examples of the coiled, plain, and painted wares of the more ancient or prehistoric tribes.

The Pueblos were sedentary and thus practised ceramic art continuously for a long period; also, in their arid country, there was special need of vessels for the transportation and storage of water. Owing to the first of these peculiarities of habitat and environment, their ceramic art is without any indication of distinct periods; on account of the second, very many specimens have been produced and preserved.

The Pueblo pottery is dominated by its functional characteristics.

The ancient Pueblo peoples dwelt in a land of canyons and high plateaus. They had their greatest development in the valley of the Rio Colorado;

while remnants of their art are found in the neighbouring valleys of the Great Salt Lake, the Arkansas, and the Rio Grande, and, southward, beyond the Rio Gila into the table lands of Chihuahua and Sonora. Thus outlined is an area of more than one hundred thousand square miles, which has, at times more or less remote, been occupied by tribes of town building and pottery making Indians.

Examination of the pottery convinces that the vessels were built and finished by hands alone. No wheel was used, although supports, such as shallow, earthen vessels, baskets, and gourds were certainly employed to a considerable extent. The form was simple and pleasing, the colour varied, although light grays prevail, especially in the more archaic varieties; and great attention was given to surface finish.

The art of building vessels by means of coils of clay has been practised by many widely separated communities, and is not peculiar to the Pueblos; but its most striking variation, the employment of the coil as a means of embellishment is apparently peculiar to these peoples. With other tribes it is a feature of construction simply, and they smoothed off the coils so that no trace was eventually left of them. The coil process represents about the highest development of the skill of the American Indian potter, and was in use all over the continent.

The Pueblos used the coil as a prominent feature in the decoration of their pottery, and developed its natural advantage in innumerable ways, by improving upon the accidents of manufacture. A great variety of devices was resorted to, to diversify and decorate the ribbed spirals, and in this the innate good taste of the Indian exhibits itself to much advantage. The coil is often indented or crimped throughout, or in alternate bands or groups of bands; and more elaborate results are attained by thumb nail indentations.

The Museum has some fine vessels of this class from Springerville, and others from the province of Tusayan, in which the whole surface is covered with checkered or meandered patterns.

In his interesting and comprehensive monograph on the subject[1] Mr. Holmes describes early expeditions into the land of the cliff dwellers, and incidentally the discovery of a fine pair of water jars, now in the Museum collection:

"On the occasion of our first passage down the canyon of the Rio Mancos (Colorado), I made the discovery of a group of fine cliff houses on the south side, far up in the vertical walls. On our return, I made it a point to camp for the night directly below these houses, although a dense growth of underbrush had to be cut away, to give

[1] "Pottery of the Ancient Pueblos," by William H. Holmes.

room for our beds, by the side of the sluggish stream.

"The two finest houses were set in shallow, wind worn caves, several feet above the valley. One was almost directly above the other, the upper being reached by a number of notches picked in the nearly vertical rock face.

"I had ascended alone and was busily engaged in studying the upper house and tracing the plans of its fallen walls, when I heard a voice echoing among the cliffs. Descending in haste to the lower house, I found that one of my men had followed me, and was excitedly scratching with a stick among the debris of fallen walls. He had just discovered the rim of a buried pot and was fairly breathless from the anticipation of a 'pile of moons.' By the aid of my geological hammer, we soon had the upper part of the neck uncovered; but hesitated a moment, with bated breath, before venturing to raise the rough stone lid. But there was no treasure — only a heap of dust. I was content, however, and when, by a little further search, we came upon a second vessel, a mate to the first, the momentary shades of disappointment had vanished.

"These vessels had been placed in a small recess, where the falling walls had not reached them, and were standing, just as they had been placed by their ancient possessors. The more perfect one,

which had lost only a small chip from the rim, I determined to bring away entire. This I succeeded in doing by wrapping it in a blanket, and, by means of straps, slinging it across my back. I carried it thus for a number of days over the rough trails of the canyons and plateaus. The other, which was badly cracked when found, was pulled apart and packed away in one of the mess chests. It is now, with its mate, in the National Museum, perfectly restored."

The capacity of these jars is nearly four gallons each, but the entire weight hardly exceeds that of a common wooden pail of the same capacity. Two small conical bits of clay have been affixed to the neck, in the more perfect piece, as if to represent handles; while in the companion vessel, a small cord of clay was neatly coiled into a double scroll, and attached to the narrowest part, corresponding in position to the knobs in the other example. This ornament while small, is, nevertheless, effective.

The most notable collection of this coiled ware ever yet made in any one locality is from a dwelling site tumulus, near Saint George, Utah, nearly three hundred miles west from the Rio Mancos.

About the year 1875, the curator of the National Museum obtained information of a deposit of ancient relics at this locality, and, in 1876, a collector was sent out to investigate. The mound was found

to be less than ten feet high, and covered half an acre. The work of excavation was most successfully accomplished by water, a small stream being made to play upon the soft alluvial soil, of which the mound was chiefly composed. The sensations of the collector as skeleton after skeleton and vase after vase were disclosed must have been keenly delightful.

It is supposed that the inhabitants of this place, like many other primitive peoples, buried their dead beneath their dwellings which were then burned down or otherwise destroyed. As time passed, the dead were forgotten; other dwellings were erected upon old sites, until quite a mound was formed, in which all the less perishable remains were preserved in successive layers. The belongings of the deceased were buried with them, and sometimes as many as eight vases were found with a single body.

As a result of this expedition the Museum preserves a fine collection of about sixty vessels, of which the majority are either plain or decorated in colour, but many of the larger specimens were of the coiled variety.

From the same source are two bowls of especial interest, as they have coiled exteriors and polished and painted interiors. They form an interesting link between the two varieties of ware, demon-

strating the fact that both styles belong to the same age and to the same people.

The collection contains specimens of plain ware, rudely finished and heavy as if intended for the more ordinary domestic uses, such as cooking and storing provisions and water.

The designs of the painted ware of the Pueblos are characteristic, consisting of elaborate meandered or fretted lines, bands of fretwork dashed boldly across the inner surface of the bowls in a striking way. These designs are all executed in black and are, for the most part, nicely drawn.

The decoration of bowls is confined to the interior, and consists generally of a belt of figures, encircling the inner margin. In its simplest form it is only a single broad line, but more frequently it is elaborated into a tasteful border so wide as to leave only a small circle of the plain surface in the bottom of the vessel. The forms are rectilinear, modified by the shape of the bowl.

The rarity of life motives in the art forms of the primitive Pueblos has been often remarked. One example only has been discovered in this region, and is preserved in the Museum. The subject is painted on the inner surface of a rather rude bowl from the Saint George tumulus. A checkered belt in black extends longitudinally across the bowl and at the sides of this are two human figures in prim-

itive style, their angular forms indicative of textile influence.

The district of the Rio San Juan, unknown and undisturbed until the latter half of the nineteenth century, furnished a series of ceramic remains more uniform in character and more archaic in decoration than any other district. The art of this district is unmistakably free from foreign invasion, and the early Spanish explorations are not known to have penetrated its secluded precincts. The Museum collection preserves many fragments about which the entire object has been reconstructed. Among the novel works of the ancient potter are the flat bottomed mugs, with upright sides and vertical handles, which extend the whole length of the vessel, on the principle of a German beer mug.

Besides the archaic white ware, and its closely associated red ware, the province of Tusayan furnishes two or three distinct varieties. Many pieces of the white ware are of large size and elegant shape and finish. Some of the ollas and bottles are masterpieces of art. The texture of the paste is fine and the colour is often quite white. The designs are uniformly in black, and are superior in execution and conception to those of the north.

The Pueblo ware is characterized, in a general way, by great simplicity of form. There is, however, one small group of eccentric forms exhibiting

a wide diversity. Some of the more unusual suggest the skin vessels so often used by primitive peoples, and their origin in this manner would be consistent with the laws of natural growth. One variety is shaped somewhat like a shoe or moccasin; while another takes the form of a bird.

Two great groups of ceramic products are featured in the Museum collections; the coiled ware, and the white ware. These groups belong to the first great period of the Pueblo art in clay. The coiled ware is to all appearances the most archaic, is simple in form and rude in finish, and without painted ornament. It was relegated to the more ordinary usage.

In his paper on the subject, already largely quoted, Mr. Holmes discovers an interesting relationship between the textile art of the aborigines and the potter's handiwork. He says in part:

"The more closely the ceramic art of the ancient peoples is studied, the more decidedly it appears that it was profoundly influenced by the textile arts, and especially basketry. The latter art was practised from remote antiquity, and, within historic times, the manufacture of baskets has been the most important industry of the tribes of the Pacific slope of temperate North America.

"Ceramic shapes, wherever found within this region, coincide closely with textile outlines, and

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the geometric ornamentations can be traced to textile prototypes originating in the technical peculiarities of construction.

"There are in the Pueblo country no primitive forms of earthenware — this may lead to the inference that the Pueblo tribes migrated from other regions in which the earlier stages of the art had existed. Besides basketry it is probable that the early Pueblos made use of gourds and of tissue vessels, traces of their influence occurring quite frequently.

"The Pueblo ornament utilizes to a great extent the meander as a unit of design. Beginning with the simple waved or broken line we pass up through all grades of increasing complexity to chains of curvilinear and rectilinear meanders in which the links are highly individualized. The typical intersecting Greek fret does not therefore occur, nor is it found anywhere in native American art."

CHAPTER XX

SIKYATKI POTTERY

One of the most extraordinary, as well as one of the most beautiful, of the collections of prehistoric pottery preserved in the National Museum is the collection of Sikyatki ware, acquired by Jesse Walter Fewkes, who spent three months in collecting objects for the National Museum, to illustrate the archæology of the Southwest, especially that phase of Pueblo life, pertaining to the so-called cliff houses.

The material brought back by the expedition was catalogued under nine hundred and sixty-six entries, numbering over a thousand specimens. The majority of the objects are fine examples of mortuary pottery, of excellent character, fully five hundred of which are decorated. In his archæological investigations at Sikyatki, Dr. Fewkes acknowledges, in his excellent and comprehensive paper,[1] the valuable assistance of Mr. F. W. Hodge, of the Bureau of Ethnology.

[1] "Archæological Expedition to Arizona in 1895," by Jesse Walter Fewkes. 17th Annual Report Bureau of Ethnology, Part II.

The mounds in which these relics were discovered are situated near the modern Tusayan Pueblos of East Mesa, and not far from Kean's Canyon.

Legendary lore amongst the Indians preserves several versions of a romantic history concerning the destruction of Sikyatki by the Walpians, previous to the advent of the Spaniards. Writers speak of the locality as two prominent knolls about four hundred yards apart, the summits of which are covered with house walls. Sikyatki appears to have been inhabited by the Kokop or Firewood people of Tusayan.

The expedition prosecuted excavations at Sikyatki for about three weeks. Indian workmen were employed at the ruins and proved efficient helpers. Dr. Fewkes gives the following vivid description of them:

"The zeal which they (the Indians) manifested at the beginning of the work did not flag, but it must be confessed that, toward the close of the excavation it became necessary to incite their enthusiasm by prizes and, to them, extraordinary offers of overalls and calico. They at first objected to working in the cemeteries, regarding it as desecration of the dead; but several of their number overcame their scruples, even handling skulls and other parts of skeletons. The snake chief, Kopeli, however, never worked with the

others, desiring not to dig in the graves. Respecting his feelings, I allotted him the special task of excavating the rooms of the acropolis, which he performed with much care, showing great interest in the results. At the close of our daily work, prayer offerings were placed in the trenches by Indian workmen, as conciliatory sacrifices to Masauwuh, the dread God of Death, to offset any malign influences which might result from our desecration of his domain. A superstitious feeling that this god was not congenial to the work which was going on, seemed always to haunt the minds of the labourers, and once or twice I was admonished by old men, visitors from Walpi, not to persist in my excavations."

The pottery exhumed from the burial places at Sikyatki consists of coiled and indented ware; smooth and undecorated ware; and polished and decorated ware. The latter group is in three colours, red, yellow, and black and white.

By far the largest collection of ancient pottery objects from this locality belongs to the yellow ware group which is the characteristic pottery of the Tusayan, though coiled and indented ware is well represented in the collection.

The Sikyatki pottery, preserved in the Museum, shows little or no duplication in decorative design, and every ornamental food basin bears different

symbols. The decoration of these food basins is mainly on the interior, but there is almost invariably a geometrical design of some kind on the outside, near the rim. Ladles also are ornamented on the interior and handles. When the specimens were removed from the graves, according to Dr. Fewkes, their colours, as a rule, were apparently as well preserved as at the time of burial — nor do they seem since to have faded.

The Museum at present offers two cases filled with the choicest specimens culled from the graves of this ancient people, the striking feature of which is the decoration and colour. Most of the vessels are light yellow or cream colour. The articles preserved are vases, jars, bowls, square boxes, cups, ladles, and spoons.

The pottery of Sikyatki is especially rich in picture writing; and important lessons, indicative of beliefs and practices current at the time it was made, are to be drawn from a study of the symbols used in decoration. The ancient inhabitants of Sikyatki have left no written records; but the picture writing or paleography inscribed upon their mortuary pottery reveals many important phases of their former culture.

Symbolism, rather than realism, was the controlling element of archaic decoration. Thus, while objects like flowers and leaves were rarely depicted,

and human forms are most absurd caricatures, most careful attention was given to minute details of symbolism or idealized animals unknown to the naturalist.

Very few figures of men and women are found on the ancient pottery, and such as are found are roughly drawn and appear to have been a late development of Tusayan art. The human hand, however, figures in the decoration of the pottery to a considerable extent. Figures of quadrupeds are sparingly used on food bowls or basins, but the collection shows several fine examples on which appear some of the mammalia with which the Hopi are familiar.

Snakes and other reptilian forms were reproduced by the ancient potters, and closely correspond to the conceptions still current in the locality. Figures of apodal reptiles, with feathers on their heads occur in Sikyatki decoration; and one basin in the collection is ornamented with the conventionalized representation of a serpent with a curved body, the tail being connected with the head, like a symbol of eternity. The body is covered with cross hatching in black lines. The head bears two triangular markings, which are regarded as feather symbols. The eyes are represented both on one side of the head, according to primitive custom. The zigzag line terminating in a triangle, which

stands for the tongue, is a lightning symbol, with which the serpent is still associated.

The tadpole, which appears as a decorative feature on this pottery, is typical of the water animals which, amongst the inhabitants of the arid region, where rain making forms a dominant element in their ritual, are eagerly adopted as symbols.

One of the most elaborately decorated of the whole series of vases from Sikyatki, and indeed the *chef d'œuvre* of the collection, is a large, handsomely conceived and finely finished vase with a butterfly design. The vase has a flattened shoulder and six butterfly figures are represented flying towards the orifice. From the number of these pictures Dr. Fewkes concludes a possible relationship with the six world quarters, north, west, south, east, zenith, and nadir.

The insects closely resemble one another and are divided into two groups readily distinguished by the symbolism of the heads. The butterflies are separated by rectangular figures of two alternate patterns; and the zone outside contains a wealth of ornament.

Dragon flies are amongst the most constant designs employed, and with them are associated many legends. But birds and the feather far exceed all other motives in the decoration of ancient Tusayan pottery, and undergo a process of conventionali-

zation until the resemblance is to be traced only through a close observation of the series in which, one by one, familiar traits are reduced to the simplest symbols.

"By far the most beautiful of the many food bowls from Sikyatki and I believe the finest piece of prehistoric aboriginal pottery, from the United States, is that figured in plate d (page 284). This remarkable object found with others in the sands of the necropolis of this Pueblo, several feet below the surface, is decorated with a highly conventional figure of a bird in profile, but so modified that it is difficult to determine the different parts. The four appendages to the right represent the tail, and the two knobs at the left the head; but the remaining parts are not comprehensible.

"The delicacy of the cross hatching on the body is astonishing, considering that it was drawn free hand and without pattern. The colouring is bright and the surface glossy.

"The curved band from which this strange figure hangs, is divided into sections by perpendicular incised lines, which are connected by zigzag diagonals. The significance of the figure in the upper part of the bowl is unknown. While this vessel is unique in the character of its decoration, there are others of equal fineness, but less perfect in design. Competent students of ceramics have greatly

admired this specimen; and so fresh are the colours, that some have found it difficult to believe it of ancient aboriginal manufacture.

"The specimen itself, now in the National Museum, gives a better idea of its excellence than any figure which could be made. This specimen, like all the others, is in exactly the same condition as when exhumed, save that it has been wiped with a moist cloth to clean the traces of food from its inner surface. All the pottery found in the same grave is of the finest character, and although no two specimens are alike in decoration, their general resemblance points to the same maker." [1]

The most beautiful ladle in the collection is decorated with a figure of an unrecognized animal, bird, or insect, with a single feather in the head. The star emblems on the handle are in harmony with known pictures of birds.

[1] "Archæological Expedition to Arizona, in 1895," by Jesse Walter Fewkes.

BOWLS AND POTSHERD, WITH FIGURES OF BIRDS, FROM SIKYATKI GRAVES, ARIZONA
Fewkes Collection

CHAPTER XXI

POTTERY OF THE MISSISSIPPI VALLEY: MUSICAL INSTRUMENTS

One case in the Museum contains selections from the prehistoric pottery of the Eastern United States — that is the vast region extending from the Great Plains on the west to the Atlantic Ocean on the east.

Within this area are two well localized and distinctly marked varieties of earthenware; the first includes primitive pottery of the Middle and Northern Atlantic States, the region of the Great Lakes and upper Mississippi Valley; the second comprises the more advanced artistic pottery of the middle Mississippi Valley and the Gulf States.

The primitive variety is but slightly represented in this series, since the specimens are usually found in a fragmentary state. Vessels are of varied shape and were devoted largely to culinary uses, and to mortuary purposes. In some sections, notably the Iroquoian area, numerous well wrought tobacco pipes are found, examples of which are shown in another series.

The great body of the Museum collection is from the middle province, and includes especially noteworthy examples of large upright vases decorated with stamped designs and used for burial usage. They occur mainly in South Carolina, Georgia, and Alabama.

The method of manufacture has evidently been of a primitive character, and the wheel or lathe has not been used. The paste of this ware presents two marked varieties of colour, a dark and a light hue. In the majority of cases it is dark, ranging from a rich black to all shades of brown and gray. The ware exhibits a variety of forms, many of which are extremely pleasing.

The shapes are as varied and elegant as those of the ancient Pueblo pottery, but are inferior to those of Mexico, Central America, and Peru. The finish is comparatively rude, and the devices used for ornament, by the ancient potter of the middle province, are varied and interesting. Many of the bowls found represent animals, and the use of life forms in clay was very general. Grotesque heads are modelled with freedom and spirit.

An admirable example of the dark ware was obtained at Pecan Point, Arkansas, and has an extraordinary resemblance to life, being furnished with the head of some grotesque beast with horns, expanded nostrils, and a grinning mouth. The

opposite point is elongated and looped, forming a tail; while the base of the body is supported on four feet. A quaint and characteristic example from Arkansas is modelled in imitation of a sun fish.

The Museum preserves several admirable examples of the curious head shaped vases,[1] all of which were obtained from the vicinity of Pecan Point, and were found with human remains in graves or mounds.

The finest of these is a simple head, five inches in height, by five in width, from ear to ear. The aperture of the vase is the crown of the head, and is surrounded by a low, upright rim slightly curved. The bottom is flat and takes the level of the chin and jaws.

Authorities differ in describing this vase. F. S. Dellenbaugh, in his "Death Masks in Ancient American Pottery," is of the opinion that these vases were death masks and claims that the features are those of death reproduced in a manner that no aboriginal potter could possibly accomplish by the free hand method. He says:

[1] These head shaped vases have been discovered in comparatively small numbers, so that the vessels are as rare as they are interesting. Less than thirty are known. Of these there are eight in the National Museum, one in the Peabody Museum, three in the Academy of Natural Sciences, Philadelphia, and eight in the Davenport Academy of Sciences, Iowa.

"Here we look upon a face perfect in its proportions, accurately modelled, and, above all, depicting death with a master hand — yes, more — presenting to the spectator death itself as it seized this personage, in the long forgotten past. Here is death present with us as plainly as it is in the well preserved features of an Egyptian mummy. . . . Soft clay was pressed upon the dead features and when sufficiently dry, it was removed and other soft clay thinly pressed into the mould obtained. The mask thus made was built upon till the jar before us was completed. . . . The features are apparently those of an Amerind [1] boy of fourteen to sixteen years of age."

Mr. Holmes, on the other hand, inclines to the belief that the head is a free hand modelling of a young person, perhaps a female.

High neck, full bodied bottles form a decided feature of the pottery of this province. The best work occurs in the middle and lower Mississippi Valley, and in the Gulf States, and pertains largely to the culture of the mound building tribes.

A most fascinating department of the aboriginal pottery section is an unique collection of musical instruments, carefully modelled to represent various birds and animals and other arbitrary forms.

[1] A contraction of the words American Indian, employed by the author throughout his book.

HEAD SHAPED VASE, PECAN POINT, ARKANSAS

Many of these were found in the graves of the ancient Chiriquians, and belong to the class of decoration peculiar to alligator ware.

The collection embraces instruments of both percussion and wind; the former class embracing drums and rattles; and the latter, whistles and clarionette like pipes.

Earthenware wind instruments are found in quantities associated with other relics in tombs. Nearly all are simple in construction; but a few are more pretentious and yield a number of notes. These, if operated by a skilled performer, and properly concerted, are capable of producing pleasing melodies.

In material, finish, and decoration these objects do not differ from ordinary pottery. A majority belong to the alligator group. The size is generally small, the largest specimen, representing an alligator, being about eight inches in length. The shapes are wonderfully varied and indicate a lively imagination on the part of the potter. Animal forms prevail, that of the bird being a favourite. In the collection have been identified men, pumas, ocelots, armadillos, eagles, owls, ducks, parrots, alligators, crabs, scorpions, and several varieties of small birds.

The simplest form of whistle produces two shrill notes, identical in pitch. The shape is double, sug-

gesting a primitive condition of the tibæ of the Romans. The note produced is pitched very high, and is extremely penetrating, making an excellent call for the jungles and forests of the tropics.

The collection contains several dozen three-note whistles or pipes; most of these represent animal forms, more or less realistic. There are three finger holes of equal size, producing identical notes. The capacity is therefore three notes; the lower produced when all the orifices are open, the higher when all are closed, and the middle when one hole, no matter which, is closed.

Mammals are often reproduced in these instruments. What appears to be an ocelot or jaguar is a favourite subject. A representative specimen has the mouthpiece in the tail, one of the sound holes in the left shoulder, and the others beneath the body. The head is turned to one side, and the face is decidedly cat like in expression.

The decoration, in black and red, may be taken as a typical example of the conventional treatment of the markings of the bodies of such animals. The tips of the ears, feet, and tail are red.

The prevalence of bird forms is probably due to the resemblance between the notes of these whistles to the notes of birds. The shape of the bird is also very convenient, as the body accommodates the air chamber, and the tail serves as mouthpiece; while

BIRD WHISTLE, ALLIGATOR WARE, CHIRIQUI

WHISTLE IN FORM OF A JAGUAR, ALLIGATOR WARE, CHIRIQUI

the head is convenient for the attachment of a cord of suspension.

The theory that the whistles were modelled and pitched to imitate the songs of certain particular birds is especially appealing, and stirs the love of romance. At all events, it is possible for practised performers to reproduce the simpler songs and cries of birds with a good deal of accuracy.

The field is rich in suggestive possibility. The human figure was ocasionally utilized; the treatment being rude and conventional. An unique form consists of an oblong body, to which four ocelot heads are fixed. It rests upon four feet, one of which contains the mouthpiece.

The whole collection is exhaustively treated in a work on "Prehistoric Musical Instruments," by Thomas Wilson, in which much of the material descriptive of prehistoric musical instruments, and their scales in the Western Hemisphere, was prepared by Mr. E. P. Upham, assistant in the division of prehistoric archæology, and from which the material contained in this chapter is largely drawn.

CHAPTER XXII

THE CAPITOL: SCULPTURAL DECORATION

The Capitol, considered as an architectural object, ranks amongst the noblest buildings in the world. From its commanding situation on Capitol Hill, ninety-seven feet above the river level, it overlooks the amphitheatre of the Potomac, and is the dominant feature of the landscape for miles around. Its majestic proportions, its dignity, its grace and beauty of design, its spacious setting, touch and satisfy the æsthetic sense; while its history, as the pivot about which the fortunes of the nation have, for more than a century, revolved, gives it a special and intimate appeal, to which every heart responds. Its growth and development, its decorations, within and without, so faithfully and frankly reflect the spirit of the times which they mark, the degrees of culture which they typify, for better or for worse, that the building becomes an eloquent document upon the history of our post-revolutionary civilization.

The building faces east, for in that quarter the

projectors assumed that the city would grow.[1] But the development of Washington has been toward the west, and it is from that direction that the Capitol is usually entered. From the main western entrance to the grounds, near the Peace Monument, the approach leads across gently rising lawns to flights of steps, which give ascent to the upper terrace or open court, extending the entire length of the west front, and around the north and south ends. Here a beautiful view of the city and its encircling hills is afforded — a view particularly significant at sunset, when, the activities of the city

[1] The most prominent proprietors of the land taken for the city were Daniel Carroll, David Burns, Notley Young, and Samuel Davidson. The Carroll estate covered nearly all of that part of Washington known as Capitol Hill, and was called Duddington Manor. Daniel Carroll was a gentleman of culture and high social standing in Maryland. He had been a delegate to the Philadelphia convention that framed the Federal Constitution and a member of the first Congress of the United States. (Charles Carroll of Carrollton, signer, was his cousin.) As the Capitol was to be located adjacent to his estate, he believed that that section would become the most desirable part of the city, and demanded exorbitant prices for building lots. Speculators possessed with the same idea, bought a number of his acres, and Stephen Girard even offered Carroll $200,000 for a central portion of his estate; but the offer was refused. The result was far other than Carroll dreamed. Fabulous prices for lots on Capitol Hill turned the tide of population in a contrary direction, and resulted in the development of its northwest side, which is now the most populous and fashionable district of the city.

Carroll died in embarrassed circumstances, and his estate was heavily encumbered. In the early eighties, six acres of the Carroll tract, upon which his descendants had paid $16,000 in taxes during eighty years, was finally disposed of for $3,600.

subsided, the solitary spectator may feel that the world is his. At this hour these long avenues of sycamores, that radiate from the centre, take on a ghostly semblance, and a delicious enchantment seems to reanimate those quiet halls, the spectral rotunda reëchoing the fervid footsteps of our forefathers.

The Capitol and President's House were built according to plans submitted in a general competition. Thomas Johnson, David Stuart, and Daniel Carroll were appointed commissioners in charge of laying out the Federal city. One of their first duties was to obtain plans for the new buildings, and upon the recommendation of President Washington and Thomas Jefferson, Secretary of State, they decided to announce a public competition for the two principal structures. To this end an advertisement, prepared by the Commission, and edited by Washington and Jefferson, appeared in the Philadelphia papers and others, for what was, probably, the first architectural competition inaugurated in this country. It read as follows:

"A Premium of a lot in the city, to be designated by impartial judges, and $500, or a medal of that value, at the option of the party, will be given, by the Commissioners of the Federal Buildings, to persons who, before the 15th day of July, 1792, shall produce the most approved plan, if adopted

by them, for a Capitol to be erected in the city; and $250, or a medal, for the plan deemed next in merit to the one they shall adopt; the building to be of brick and to contain the following compartments, to wit:

A room for Representatives } to contain 300
A conference room } persons each.
A lobby or antechamber to the latter.
A Senate room of 1200 square feet of area.
An antechamber and lobby to the latter.
Twelve rooms, of 600 square feet area each, for committee rooms and clerks, to be of half the elevation of the former.
These rooms to be of full elevation.

Drawings will be expected of the ground plots, elevations of each front, and sections through the building in such directions as may be necessary to explain the material, structure, and an estimate of the cubic feet of the brick work composing the whole mass of the wall.

THOS. JOHNSON,
(Signed) DD. STUART,
DAN'L CARROLL, Commissioners.
March 14, 1792."

In response to this advertisement plans were received from architects and amateurs, and with few

exceptions were quite impossible. James Hoban's design for the President's House was selected without hesitation. But no one sent satisfactory drawings for the Capitol. Washington took the keenest interest in the selection of the design, and the decision seems to have rested almost entirely with him.

In October, 1792, Dr. William Thornton,[1] of the Island of Tortola, in the West Indies, wrote, requesting permission to submit drawings, and his design was ultimately accepted. Thomas Jefferson said of it: "Thornton's plan has captured the eyes and the judgment of all. It is simple, noble, beautiful, excellently arranged, and moderate in size. . . . Among its admirers none are more decided than he (Washington) whose decision is most important."

The whole complex story of the building of the Capitol, with its numerous vicissitudes, may be followed, in all its detail, in that massive and admirable work — "The History of the United States Capitol," by Glenn Brown, an exhaustive compilation of facts and statistics concerning every department of the building since its inception till 1902, the date of publication.

[1] In 1873 Mrs. Adelaide Talbot, a half niece of William Thornton, presented to the Patent Office a portrait of Thornton, by Gilbert Stuart. It hangs in a place of honour in the commissioner's room.

When Thornton retired from the post of architect of the Capitol, the north wing was completed and the foundations for the central rotunda and dome were in place, while the foundation and basement story of the south wing were partially built. On Thornton's retirement, in 1803, Benjamin Henry Latrobe took charge as architect, and under Latrobe the decoration and ornamentation of the building were commenced.

The elaboration of the architect's plans by painting and sculpture had been provided for since the beginning of the work. Thornton indicated sculpture on his earliest drawings, and advocated finishing, or decorating, the interior of the building with foreign marbles. Such treatment was beyond the pecuniary resources of the government at the period, but, as the wings neared completion, under Latrobe, we find that he sought assistance of sculptors to do the decorative carving, and to model the statuary which he thought appropriate.

As the work on the House advanced, Latrobe sent to Italy for sculptors, securing the services of Giuseppe Franzoni and Giovanni Andrei, who arrived March 3, 1806. The first work of Franzoni was the eagle on the frieze of the House of Representatives. In August, 1807, a model of the statue of Liberty, by Franzoni, was placed between

two columns in the colonnade, over the speaker's chair. Andrei's first work was on the capitals of the columns in the House of Representatives. All this work was destroyed when the Capitol was burned, by the British, in 1814.

The Hall of Representatives was considered, in its completion, a very handsome room. The British officer who burned it said that "it was a pity to burn anything so beautiful." Jefferson, in a letter to Latrobe, said: "The Representative Chamber will remain a durable monument to your talents as an architect."

Latrobe designed it after a Greek theatre. On the north side it has a colonnade of Potomac marble with white capitals; and a screen of similar columns, on the south side, supports a noble arch. The domed ceiling, decorated after that of the Roman Pantheon, springs fifty-seven feet to a cupola, by which the room is lighted.

When work was resumed after the war and repairs were undertaken Andrei was sent to Italy, in August, 1815, to secure capitals for the Halls of Congress, and was authorized to engage sculptors proficient in modelling figures. Andrei probably at that time engaged Francisco Iardella and Carlo Franzoni, who came over in 1816, the latter being a brother and the former a cousin of Giuseppe Franzoni.

CLOCK WITH FIGURE OF HISTORY
By Giuseppe Franzoni

The old Hall of Representatives,[1] as it now stands, contains some interesting souvenirs of this early epoch. The model for the clock, placed above the door leading to the rotunda, and opposite the speaker's desk, in accordance with Latrobe's design, was the work of Giuseppe Franzoni. The design is of History with a recording tablet, borne in the winged car of Time, its wheel passing over a globe circled by the signs of the zodiac. The exposed wheel of the car forms the face of the clock. The classic figure is said to have been modelled from Franzoni's daughter. The sculptor died in 1816, before the clock was completed, and the work was finished by Francisco Iardella, who married his widow.

The simple elegance and crisp workmanship of this clock, as well as the skilful elaboration of all its details, are reminiscent of the sculpture of the French Renaissance. There is something very beautiful about it, in its relation to the harmonious room.

The quaint and highly decorative eagle on the frieze of the south colonnade, in this room, was made by another Italian sculptor, Valaperti, a man of some prominence in his profession, who came over to this country in 1823 or 1824. This work was ridiculed to such an extent, owing to its con-

[1] Now Statuary Hall.

ventionalized treatment, that the author was supposed to have drowned himself, in chagrin. He disappeared, at all events, and the eagle is his unique work in America.

Above the eagle of Valaperti, resting upon the cornice of the colonnade, in the centre of the arch, is a plaster statue of Liberty, by Enrico Causici, the most satisfactory piece of work left by him. He died before putting the group in marble.

This room was the Hall of Representatives, and was the forum of the debates by Webster and Clay, Adams, Calhoun, and others, whose names are indelibly associated with the history of Congress. A plate set in the marble floor, southwest of the centre, marks the spot where John Quincy Adams fell, stricken with paralysis, during a session of the House. In the room of the clerk of the House, opening off the Hall, is a memorial bust with this inscription: "John Quincy Adams, who, after fifty years of public service, the last sixteen in yonder Hall, was summoned thence to die in this room, 23 February, 1848."

The group of figures in high relief on the north side of the old Supreme Court room, facing what was formerly the judge's bench, was probably done by the Franzonis. The group consists of Justice in the centre with a winged figure on the right, calling her attention to the Constitution, a youth presum-

ably typifying the young nation; and on the left an eagle guarding the laws.

As the Capitol neared completion, many artists were needed, and again Italy was drawn upon. In 1823 Enrico Causici and Antonio Capellano of Italy, and Nicholas Gevelot, a Frenchman, commenced work. Capellano and Causici were pupils of Canova. They made the four panels, with figures in low relief, over the principal entrance doorways in the rotunda.

Over the west entrance is represented the "Preservation of Captain John Smith, by Pocahontas," by Capellano; over the east entrance, the "Landing of the Pilgrims on Plymouth Rock," by Causici, who made also the "Conflict between Daniel Boone and the Indians;" "Penn's Treaty with the Indians," over the north door, is by the Frenchman, Gevelot.

In the treatment of these groups, the sculptors hardly sized up to the requirements of the situation, and we feel their work very much hampered by the traditions upon which they had been trained. The figures and grouping are treated conventionally in an effort to make them part of the decorative scheme of the rotunda.

The last of the Italians to work upon the sculpture of the Capitol was Luigi Persico, who came to this country from Naples, in 1826, and secured

commissions under the administration of John Quincy Adams, to model most of the statuary placed upon the exterior of the rotunda portico. He made the pediment, the two figures of Peace and War, which stand in the niches on the eastern portico, on each side of the entrance door to the rotunda, and a group for one of the cheek blocks before the colonnade.

Persico's first work upon the Capitol was the decoration of the pediment of its eastern front, upon which he was employed by the government, at a salary of $1,500 a year, and created that curiously bare and archaic high relief which protrudes upon the centre of the triangular space. The group of figures includes America, in the centre, her right arm resting on a shield, supported by an altar or pedestal, bearing the inscription, "July 4, 1776." Her left hand points to Justice, who, with unveiled face, is viewing the scales, while her right hand presents an open scroll, inscribed: "Constitution, September 17, 1787" — the date of the signing of the Federal charter. On the left of the principal figure is the eagle and a figure of Hope, resting on her anchor, with the face and right hand uplifted — the whole intended to convey that while we cultivate justice, we may hope for success.

The group for the pediment was designed by John Quincy Adams himself, after some thirty-six

designs had been reviewed and rejected as unsuitable decoration for a legislative building. "He disclaimed all wish to exhibit triumphal cars and emblems of victory, and all allusion to heathen mythology, and thought that the duties of the nation, or of the legislators, should be impressed in an obvious and intelligible manner."

Hazleton's "National Capitol" notes that the cost of this work to the government, though the design of the President was gratuitous, was $15,000. Soon after its completion, a part of the arm of the figure of Justice, together with the Constitution, fell, from the action of frost, to the steps of the portico, and was shattered into fragments. The material is Virginia sandstone.

The group was finished just before the meeting of Congress in 1828. In his diary Adams makes the following entry for June 30 of that year:

"Overtaken by a storm near the Capitol, and took shelter under one of the arches. Found Mr. Persico, the Italian sculptor, there, and went up to view his work at the pediment, of which I furnished him the design. He is now upon the last figure, Hope; and thus far his execution is very satisfactory. His eagle had been indifferent in drawing; better, but not good, in the model. In the work itself, it is a pouncing bird. He called my attention to the anchor; he had, therefore, gone to Commo-

dore Pingey and taken for his model a true anchor of a ship of war; 'and so now,' he said, 'whenever a sailor looks at this pediment he will say, "How exact the anchor is!"' He said he would paint the scales in the hand of Justice white, to prevent them from taking the rain, making verdigris, and dropping it upon the stone figures."

The last official act of the younger Adams, as president, was his contract with Persico for the execution of the two statues for the east front of the Capitol, authorized by the appropriation bill of March 3, 1829. Each of them cost $12,000. They were completed in 1833 and placed in the niches they now occupy in 1837.

Mars, or War, to the left of the central bronze doors is garbed in Roman mail, with sword and shield. Ceres, or Peace, on the right, is, of course, a female figure, bearing the fruitful olive branch and ripe cluster of grapes, insignias of peace.

The two groups of statuary which were intended as capping for the blocking-courses, on the eastern central portico, were ordered from Luigi Persico and Horatio Greenough, after a wordy senatorial debate. Persico had been brought forward by James Buchanan, then a United States senator from Pennsylvania, and who for a long time had been a citizen of Lancaster, the first stopping place of Persico in this country, in 1819. His proposi-

tion was that the Italian sculptor should be awarded the commission for both groups and so keen was he in Persico's behalf that he secured thirty-eight of his colleagues in the Senate to join him in recommending this artist to President Jackson's favour. Other interests intervened, however, and for nearly a year the issue was doubtful. Persico, apprehensive of losing both statues, writes at one time that he would be quite content to accept the commission for one group, and let the other be undertaken by Thorwaldsen, the great Dane, then rising into prominence. Finally he writes exultingly, under the date of March 31, 1837, that the president had ordered the secretary of state to contract with him for the Columbus group; and from Philadelphia, April 10, 1837, he writes Mr. Buchanan of his intention to leave for Italy at the end of the month to begin the work.

The group was placed where it now stands in 1846. The central figure is that of Columbus triumphantly holding aloft in his hand the globe. By his side cowers an Indian girl, awed by the sight of the white man. The artist is said to have copied the armour from that still preserved in Genoa, and the head and face were taken from an authentic portrait.

"It is somewhat to the nation's discredit that time and exposure, neglect and vandalism, after

long years, have mutilated, in a degree, the beauty of Persico's work. On close inspection Ceres presents a rueful aspect — her eyelids chipped, both hands broken off, and her luscious grapes crushed and wineless at her feet. The blade of the short sword, in the hand of the God of War, is broken, and he grasps only the hilt, while the missing tip of his marble nose mars his Roman beauty. The material of the Columbus group seems to have been too delicate to stand all the ravages of exposure, and the garment that swathes the limbs of the Indian girl has a moth-eaten look. Viewed from below, the elaborate Adams-Persico pediment seems to be intact; the arm of Justice apparently has been mended with a skill that should satisfy the most exacting censor of the courts."

The first American sculptor to work for the Capitol was Horatio Greenough (1805-1852), of Boston, Massachusetts. Congress gave him a commission, in 1832, for the ill-fated statue of Washington, which, after a career of unusual vicissitude, has been relegated to the obscurity of the old Smithsonian building.

"The history of Greenough's 'Washington' is one of bitter disappointments, and it ended — so far as the artist was concerned — in tragedy. This final blow was not the rejection nor the destruction of the work, but its sentence to stand forever in

the pillory of public ridicule. It was and is worthy of a better fate. The city of Washington has many worse figures which escape censure through their mediocrity. Few indeed of the sculptures of the Capitol reveal so noble an intention as does this much maligned work. Greenough conceived it on a very high plane; he laboured on it for nearly eight years, and the workmanship is dignified and workmanlike, if not masterful. Of it the artist wrote in words freighted with an emotion, which to-day seems deeply pathetic: 'It is the birth of my thought. I have sacrificed to it the flower of my days and the freshness of my strength; its every lineament has been moistened by the sweat of my toil and the tears of my exile. I would not barter away its association with my name for the proudest fortune that avarice ever dreamed.'"[1]

Greenough, true to the traditions of the classic revival in Italy, and inspired by the masterpieces of Thorwaldsen and Canova's nude "Napoleon," conceived his statue as a majestic, godlike figure, enthroned beneath the vaulted arch of the Capitol, and gilded by the filtered rays of the distant sunlight — for Congress designed the statue for the centre of the rotunda, over the crypt, that was to have contained the remains of the father of his country.

[1] "The History of American Sculpture," by Lorado Taft.

The ponderous figure reached this country in 1843, after many perils by sea and by land, and had attained the very gates of the Capitol when it was found to be too large for passage. The doorway was widened to receive it and a special foundation was prepared for it, notwithstanding which it was found that the immense mass of stone was too heavy for the floor, which trembled and settled at its approach. The statue was hastily withdrawn, and set up outside, opposite the eastern front of the building, where it remained the butt of cheap wit and cruel jest until, within the last few years, it was removed to its present retirement.

Greenough tried many times to induce Congress to make better provision for his statue. He suggested the west front of the Capitol, with its wide terrace, as a suitable site for its erection; and after it was placed in the grounds, wished a classic structure to be erected over it, which would ornament the garden and protect the marble from the weather.

That the sculptor was grievously disappointed at its ultimate location is shown by the following extract from a letter written while the question of a site was pending:

"Had I been ordered to make a statue for any square or similar situation at the metropolis, I should have represented Washington on horseback and in his actual dress. I would have made my

work purely an historical one. I have treated my subject poetically, and confess I should feel pain at seeing it placed in direct and flagrant contrast to every-day life. Moreover I modelled the figure without reference to exposure to rain and frost, so that there are many parts of the statue where the water would collect and soon disintegrate and rot the stone, if it did not, by freezing, split off large fragments of the drapery."

The "Washington" was the first colossal marble statue carved by an American; "The Rescue," Greenough's group on the right hand side of the main stairway of the Capitol, was the second.

As the "Columbus" is intended to typify discovery, this group called "The Rescue," personifies Civilization or Settlement. The marble was not installed until 1854. It represents an American frontiersman in an odd, half classic costume, overpowering an Indian, while his wife crouches at one side, holding in her arms an infant. As an ensemble, the group fails in unity, the composition being split into three points of interest; the central incident, the woman and child to the left, and the large, and, as Taft says, singularly impartial dog, who watches the struggle "quietly and without prejudice." Eliminating the minor groups, the central incident of the whole is well conceived and not without dramatic interest. The nude form of

the Indian combines well with the draped figure which holds his antagonist in a powerful grip.

It was through the mediation of J. Fenimore Cooper, the novelist, that Greenough was allotted these commissions for the Capitol. Cooper, who was keenly interested in the recognition of American talent, and who, as we have seen, again opposed, in the interest of Morse, the president's notion that the country contained no artists worthy to be employed upon its public monuments. It was through the influence of Charles Sumner that Thomas Crawford (1813-1857) received what was for many years "the most extensive and important commission ever given by the government to an artist."

After the engaging of Greenough, no more foreigners were employed to work upon the sculpture of the Capitol, and as soon as the extension of the building was well advanced, Thomas Crawford was awarded the contract for the figure work upon the additions. Various sculptures for the Senate portico, the bronze doors for both wings, and the statue of Liberty for the dome, were ordered in 1853 and 1854, and as early as 1855 models for the figures of Mechanics and the group Instruction, for the pediment of the east portico, were received. All the models were delivered by the year 1857, and many of the figures cut in marble before the

sculptor's death, in London, in October, 1857. At the time of his death, the work was so far advanced that it could easily be given to others for completion, in bronze or marble.

Crawford's work on the Capitol includes the pediment and the figures of Justice and Freedom over the doorway of the Senate wing; the bronze doors for the north and south wings, and the figure of Freedom, the crowning feature of the dome.

The dome of the Capitol springs from a peristyle of fluted Corinthian columns above the central building, and terminates in a lantern, which is surmounted by Crawford's statue, towering over three hundred feet above the esplanade.

In the original model she wore a liberty cap, to which Jefferson Davis, secretary of war, objected, as being an emblem of emancipated slaves, while Americans were free born. He also objected to the bundle of rods she carried, symbolizing the functions of a Roman victor, and Crawford dispensed with the cap, and used a helmet, with a crest composed of an eagle's head, and an arrangement of feathers, suggested by the costume of the Indian tribes. Crawford named the group Armed Liberty, but its official title is Freedom.

The statue stands complete upon a tholus. The right hand rests upon a sword while the left holds

an olive branch. The drapery is held in place by a brooch with a monogram, U. S., upon its face. The head is crowned with a freely treated helmet, encircled with stars. A life-size plaster model of the statue occupies a central position in the old National Museum.

The bronze statue of Freedom was cast in Clark Mills' foundry near Bladensburg, Maryland, in 1860, and the fragments were lifted one by one and put together on that aery height, to the booming of cannon and the shouts of soldiers.

Crawford gave his Freedom a simple, concentrated pose, and the rude, blocked in modelling apparent on the plaster model, comes out effectively when viewed, as intended, from a vast height. The sword and shield not only support the hands in turn, but contribute their straight lines to the architectural mass and effectiveness of the silhouette.

The fortunes of the American Indians furnish a theme which constantly recurs throughout the decorations of the Capitol. The marbles and bronzes of the rotunda portico are suggestive of the first contact of the white race with the red. The marble group in the pediment of the Senate portico is significant of what the coming of the new race was to mean for the old.

The subject contrasts the progress of civiliza-

FREEDOM
By Thomas Crawford

tion, in America, with the attendant decadence of the aborigine. The central figure of the group is that of America. On the right of this figure are the elements of strength on which the country relies — the Soldier, the Merchant, the Schoolmaster, Youth, and Mechanics, ending with a wheat sheaf and anchor, as emblems of prosperity and stability.

On the left of America are the forerunners of civilization: the Pioneer, the Hunter, the Indian Warrior, a Mother and Child, and, finally, an Indian grave. The sculpture is in full relief, made from Crawford's models in shops on the Capitol grounds, by skilled Italian artisans, and placed in 1860-64.

Crawford attempted too much and too literally. He crams the space with detached incident, held together by no unity of feeling or of idea. Of light and shade in sculpture, he was apparently ignorant; his figures though robust present lean masses to the eye; certain accessories, like the stump, the reeds, the rising sun, are almost ludicrous. Yet the pediment roused its share of contemporary admiration. Tuckerman tells us that the English sculptor, Gibson, proposed, at a meeting of the artists at Rome called to pay a last tribute to Crawford's memory, that the fragment representing the Indian chief should be cast in bronze and set up

as a permanent memorial of the sculptor's national fame, in one of the squares of the Eternal City.

Though this was not accomplished, a replica of the figure is preserved in the collection of the Historical Society of New York.

Crawford designed the bronze doors for both wings of the Capitol. Those for the entrance to the Senate vestibule, he completed himself; those for the portico of the Hall of Representatives were executed by William H. Rinehart, and were not placed until after 1900. The scheme for the two doors is in a general way very similar. Each leaf is divided into four panels and a medallion. The top of each leaf is treated with a wreath, which in the Senate door encircles a star.

The subjects chosen by the sculptor for the Senate doors are illustrations of Revolutionary and Federal history. The right hand door commemorates War and its terrors, and the left, Peace and its blessings. The sculptural panels on the north leaf, beginning at the top, depict "The Death of Warren at Bunker Hill," "General Washington rebuking Lee at the Battle of Monmouth," and "Alexander Hamilton storming the Redout at Yorktown;" while the medallion shows the conflict between a Hessian soldier and a farmer. The panels on the south leaf represent "The Laying of

the Corner Stone of the Capitol," "Washington taking the Oath of Office," "Washington passing through New Jersey on his way to be Inaugurated," and, in the medallion, Peace and Agriculture.

The doors for the House Wing contain scenes representing important events in the Indian and Revolutionary wars and civil events in history.

Randolph Rogers (1825-1892) made the bronze doors for the eastern entrance of the rotunda, and this is his one contribution to the sculpture of the Capitol. He and Crawford were engaged upon the doors at about the same time, but the death of the latter arrested the work upon his, and they were not hung until some years after the Rogers doors were in place. Both sculptors were bred to their art in Rome, subject all their lives to Italian influences. They attacked their problem where it presented least resistance, frankly adapting the general plan of the famous Ghiberti Gates of the Florentine Baptistry, without understanding their real merit — their symmetry, their wealth of sculptural colour, their charm of handling, the rhythm of their grouped figures. Of the two, Crawford's design possesses more spontaneity and vigour than does Rogers' effort; while Rogers shows himself a better if more commonplace workman.

"Among the famous examples of bronze doors

— the Ghiberti Gates, the Pisano portal, the Rodin 'Inferno' — there is no question, from a decorative standpoint, of the humble rank of the American contributions. . . . Ghiberti's doors have been a mine of jewels for all the artists who have followed. Michael Angelo did not disdain to borrow from them. Each of those tiny statues is potentially a great statue. As has been said by the author of Italian Sculpture of the Renaissance: 'So gracefully posed are they, so elegantly draped, so exquisitely wrought, that one longs to take them in one's hands, to finger them, examine each perfect little whole on all sides.' It may be safely ventured that no one has ever desired to handle the Washington bronzes for the mere sensuous pleasure of touch. The sculptors of the Capitol have succeeded in eliminating all charm of flowing forms and of delicate gradations. Every figure is sharp cut, and strikes the inexorable background with a bump. Over all is the harsh finish of the foundry, instead of the loving caress of the sculptor's hand." [1]

The Rogers doors are set in a deep frame which is arched at the top. The faces of the frame are ornamented with an egg and dart and astragal moulding, setting off a shallow and narrow panel, in which is placed a low relief, which represents a series of groups of weapons, flowers, fruits, and

[1] "History of American Sculpture," by Lorado Taft.

implements, more or less conventionalized, and broken at the apex of the arch by a round panel, in which is placed a bust of Columbus. The inside jambs have as decoration a raised moulding resembling a cord or band plaited and crossed. The doors are surmounted by a lunette, at the top of which is an eagle perched upon the folds of two national flags. The lunette contains the largest of the reliefs, which represents the landing of Columbus and the raising of the Spanish flag upon the soil of the newly discovered world.

This scene is the culminating point of the life of the explorer, whose story is depicted in the series of eight panels forming the body of the doors. This series begins with the lowest panel, at the left hand of the spectator. In the order of the series the scenes are as follows: Columbus presents the plan of his proposed expedition before a company of learned monks, in the monastery of Saint Stephen at Salamanca; Columbus receives hospitality at the convent of Saint Maria de la Rabida, near Palos, and enlists in his cause the prior Perez, the former confessor of Queen Isabella; Columbus receives his commission as admiral from the hands of Ferdinand and Isabella, at Granada; the departure of the fleet from Palos, for the first voyage; voyages among the islands of the New World, and capture of the natives; triumphant return of Co-

lumbus and honours at Barcelona; arrival of Columbus, in chains, at Cadiz, after the third voyage, and in consequence of malicious reports sent to the court by his enemies; the death of Columbus.

The stiles, on each side of the panels, are divided by small niches, in which are placed sixteen statuettes representing the personages who were connected with the early history of the New World: the sovereigns — Alexander VI of Rome, Ferdinand and Isabella of Spain, Charles VIII of France, John II of Portugal, Henry VII of England; the friends and patrons of Columbus — Cardinal Mendoza, Lady Beatriz de Bobadilla, Juan Perez de Marchena, prior of La Rabida; the companions of the discoverer and conquerors of the New World — Pinzon, captain of the "Pinta," Bartholomew Columbus, Ojeda, Vespucci, Cortez, Balboa, and Pizarro. The bronze frame contains emblematic figures of Asia, Europe, America, and Africa.

The bronze doors for the west entrance of the Capitol were made by Louis Amateis, professor of the Columbian University, of Washington, D. C. The actual doors, which have never been placed, are deposited in the Corcoran Gallery of Art. The ensemble presents a feebler variation upon the Ghibertian theme, and is intended to picture, in its nine panels, statuettes, and medallions, the "Apotheosis of America."

FRAGMENT OF PEDIMENT FOR THE HOUSE PORTICO OF THE CAPITOL. — NO. I
By Paul W. Bartlett

The Senators' private bronze stairways, which were erected during the construction of the building, are well worthy to be classified with the sculpture of the Capitol. These stairways were designed by T. U. Walker, the fourth architect of the Capitol, and modelled by Baudin. The design is a charming one, composed of cupids and eagles introduced in an elaborate scroll motive. The modelling is rich and varied in colour.

The House of Representatives contains one interesting sculptural relic. It is the clock attached to the middle of the gallery, opposite the speaker's desk. The dial is surrounded by a wreath of fruits, and surmounted by an eagle and a shield, while at the sides stand figures of an Indian and a Pioneer. This is the work of William H. Rinehart (1825-1874), and was done when he returned to this country, after a sojourn in Rome, in 1857.

Rinehart identified himself with Baltimore, which city preserves a very complete record of his work. He immortalized his name by the founding of a scholarship for the education of American sculptors.

The decoration of the east portico of the House was unprovided for until 1909, when Congress commissioned Paul Wayland Bartlett to make the group of sculpture for the pediment. The pre-

liminary design showed a central figure of Peace, surrounded by groups of figures symbolic of the industries. The work is being done by Mr. Bartlett in his Paris studio, and promises a rich achievement.

FRAGMENT OF PEDIMENT FOR THE HOUSE PORTICO OF THE CAPITOL. — NO. II
By Paul W. Bartlett

CHAPTER XXIII

MISCELLANEOUS SCULPTURE

PRESERVED in the interior of the Capitol is a variety of sculpture of various periods. The earliest American sculptor represented is John Frazee (1790-1852), a descendant of Scotch emigrants who landed at Perth Amboy amongst the first settlers of that place. The sculptor was born in Rahway, New Jersey, and began life as a stone cutter, carving his first bust in 1824 or 1825. The subject of his first effort at portraiture was John Wells, a prominent lawyer of New York, and the monument stands in old St. Paul's Church on Broadway. It was made from a death-mask, and modelled and put into marble without instruction. This was probably the first marble bust chiselled in this country, undoubtedly the first carved by an American citizen.

What labours intervened are not recorded, but, in 1831, at the instance of the Honourable G. C. Verplanck, Congress appropriated $500 for the bust of John Jay, first Chief Justice of the Supreme

Court of the United States, by John Frazee. It stands in the Supreme Court room, a semicircular hall, designed by Latrobe, after Greek models, for the original Senate Chamber.

The rotunda houses a miscellaneous collection of marbles and bronzes. One of the most interesting statues in the Capitol is that of Thomas Jefferson, in bronze, by Pierre Jean David d'Angers (1789-1856), presented to the government by Lieutenant Uriah P. Levy, of the United States Navy, in 1833. The statue was accepted in 1834, and stood for years in the north garden of the White House, where it remained until, in 1874, during Grant's administration, it was removed, to make way for the fountain, erected in the centre of the grounds, and placed in the rotunda of the Capitol.

The statue presents Jefferson in an imposing and impressive attitude, holding in his left hand the freshly written Declaration, while his right hand, whose fingers retain the quill, lies upon his heart. The modelling is fluently French in spirit and facility of execution. The statue is inscribed with the signature of the artist, the date, 1833, the name of the founder, and the presentation inscription.

A second contribution to the sculpture of the rotunda is a virile, marble bust of Lafayette, by the same artist.

The rotunda contains an interesting relic in one of the two original plaster casts of Houdon's famous statue of Washington, for which appropriation was made in 1870. The original marble is in Richmond, Virginia, and its history is well known. It was made from life in 1785, by Jean Antoine Houdon, who came to this country for the purpose. Washington was fifty-four years of age at the time, and wears the costume of the Commander in Chief of the American army.

The statue was made life size — six feet two inches — and arrived in the country May 4, 1796. For the studies for the statue of Washington, Houdon crossed the ocean, at the solicitation of Franklin and Jefferson, and spent two weeks at Mount Vernon, making studies of the future president and a life mask of his features. It is said that he even made a cast of his entire person. Houdon sailed with Franklin from Havre on July 22, 1785. He spent fifteen days with Washington, and returned to France direct, reaching home on January 4, 1786.

W. J. Hubard, a sculptor of Richmond, Virginia, was accorded the exclusive rights, for seven years, of making three casts of the original. He made two, refraining from making the third, fearing to injure the statue. From the plaster, bronze replicas were made, and are preserved by the states of Vir-

ginia, North Carolina, South Carolina, New York, and Missouri. The first one was purchased for the Virginia Military Institute at Lexington for $10,000.

Hubard was killed in the Civil War, and the government purchased one of the two original plaster casts from his widow for $2,000.

In 1855 Hiram Powers was commissioned to make the statues of Thomas Jefferson and Benjamin Franklin, which occupy corresponding positions in niches opposite the eastern stairways of the House, and the Senate wings of the Capitol. Powers' conception of Jefferson is curiously weak in comparison with the vigorous figure of the statesman, by the French sculptor, in the rotunda. Its fine, soft modelling recalls the contour of the Greek Slave, and Jefferson appears a rather effeminate person, in gentle pose, with all the vigour and enthusiasm smoothed out of him. The Benjamin Franklin is equally inadequate.

About 1864 the old Hall of Representatives was set apart for a national Hall of Statuary, and the president was authorized to invite each state to contribute statues, in bronze or marble, of two of its most distinguished citizens, as the nucleus of a Hall of Fame.

The effect of the execution of this apparently desirable proposition exceeds the wildest imagina-

tion. About forty-three statues have been contributed and accepted, representing twenty-seven states — an extraordinary collection, grotesquely ill assorted, in which no effort has been made to obtain either uniformity or harmony in material, size, pose, or pedestal. The arrangement, it is true, is only provisional, but the painful incongruity of these mediocre and often amateurish attempts with the quiet, tasteful room, is a sad commentary upon official taste and judgment.

It is the fashion to regard the statue of Lewis Cass, an early work (1888) of Daniel Chester French, as an interesting exception. It is true that the figure has dignity, strength, and character. At the same time there is a clumsiness, a lack of sculptural line, a surface much broken with flapping coat tails, unbuttoned coat, papers, and books; and a heaviness of modelling, characteristic of the sculptor, which, taken together with the unsympathetic, bombastic personality of Cass, detract from the unity and simplicity of the ensemble. Here is rough and ready realism, grateful enough in its revolt against its hard, conventional companions, yet its exaggerated character verges toward caricature.

Lewis Cass represents the State of Michigan. He was a general in the war of 1812, governor of Michigan Territory, Secretary of War, under Van

Buren and of State under Buchanan, Minister to France and Senator.

Two bronze statues by Richard E. Brooks, of the two heroes from the State of Maryland, are amongst the more recent accessions.

CHAPTER XXIV

PAINTINGS

THE paintings in the United States Capitol may be generally classified in four groups: frescoes, historical subjects, landscapes, and portraits.

The decoration proper of the interior was undertaken in 1855, when Brumidi, an Italian painter, was employed upon the frescoes of the rotunda, the president's room, the public reception room of the Senate, and numerous committee rooms and corridors.

Constantino Brumidi (1805-1880) was born in Rome, of an Italian father and a Greek mother. He studied his profession in the Accademia di San Luca, of which he is said to have become a member at the age of thirteen years. He painted frescoes in several palaces in his native city and worked for three years in the Vatican, under Gregory XVI. Brumidi was captain in the Papal guards during the Italian Revolution. Just before Rossi was assassinated, refusing to execute commands to turn the guns of his company upon the oppressed, he was arrested and thrown into prison, from which

he was only released, at the intervention of the Pope, upon condition that he would immediately leave Italy. He landed in New York in 1849, and became a naturalized citizen in 1852. Brumidi spent three years in Mexico, after which he returned to Washington and spent the rest of his life upon the frescoes of the Capitol. His Apotheosis of Washington and scenes from American history, and allegories, which adorn the historic halls of this edifice, were the first frescoes painted in America.

The room of the Committee on Post Offices and Post Roads, in the subterranean floor of the House wing, contains his first decorations, made by Brumidi as a test, so to speak, of his ability. The principal paintings are contained in two lunettes; on the east wall is pictured the Roman legendary hero, Cincinnatus, called from the plow to defend Rome, while on the west wall history repeats itself, some twenty-two centuries later, when Putnam, the American Revolutionary general, abandons his farm at Pomfret, Connecticut, to lead the American army.

In the ceiling of the room is an allegorical representation of the seasons, while on the north and south walls are portraits of Washington and Jefferson, with symbolic landscapes. These frescoes are signed and dated, C. Brumidi, 1855, and were

so well liked by the authorities that the painter was given *carte blanche* on the remainder of the work.

Brumidi was employed at the Capitol from 1855 to 1880, and did all the frescoing between these periods. The greater part of the work was done at the rate of ten dollars a day, but contracts were made for several of the large pieces, such as the panel on the wall of the House, and the canopy and frieze of the rotunda. The latter was the last upon which the painter worked and he died before it was finished. Filippo Costaggani took up the work from Brumidi's sketches and worked upon the frieze until 1889.

Besides those already mentioned, Brumidi decorations are to be found in the president's room, the public reception room, Senate side; the sergeant-at-arms room, the ground floor corridor, the rooms of the committees on Military Affairs, on Naval Affairs, on Foreign Affairs, on Indian Affairs, on the District of Columbia, and in the Senate Post Office.

The president's room is decorated with portraits of President Washington and his first cabinet — Jefferson, Hamilton, Knox, Randolph, and Osgood; with allegories of Religion, Liberty, Legislation and Executive authority; and portraits of Columbus, with emblems of discovery; Americus Vespucius

(Exploration), William Brewster (Religion), and Benjamin Franklin (History).

The rotunda canopy represents the Apotheosis of Washington. In the centre is Washington, seated in majesty, like Jove on Olympus, with supernatural beings attending him. On his right sits Freedom; on his left Victory; and about him float thirteen aerial figures, representing the original states, their banneret inscribed "*E Pluribus Unum.*"

Beneath and encircling the base of the canopy, runs an allegory of the Revolution. The group in line directly below Washington represents the Fall of Tyranny, or Liberty conquering Royalty, in which Freedom with her eagle puts to rout the forces of War, Tyranny, Priestcraft, Discord, Anger, and Revenge. Following, to the right, are depicted in succession: America, Ceres, Flora, and Pomona, representing Agriculture; Vulcan as Mechanics; Mercury as Commerce (with portraits of Alexander Hamilton, and of Robert Morris); Neptune and Aphrodite with the Atlantic cable, typifying the sea; and Minerva (with portraits of Franklin, Fulton, and Morse), representing the Arts and Sciences.

At a height of sixty-five feet from the floor, and encircling the wall, which is, at this height, three hundred feet in circumference, runs the fresco in imitation of high relief, illustrating periods of the

history of the continent. The frieze begun by Brumidi, and carried on by Costaggani, lacks still several feet of completion.

In this frieze America is depicted, with an Indian and an eagle, standing with History, who records on her tablet the progress of events. The subjects are: Landing of Columbus, Cortez, and Montezuma in the Temple of the Sun, Pizarro in Peru, Burial of De Soto, Rescue of Captain John Smith, Landing at Plymouth Rock, Penn's Treaty with the Indians, Settlement of New England, Oglethorpe and the Muscogees, Battle of Lexington, Declaration of Independence, Surrender of Lord Cornwallis, Death of Tecumseh, the American Army Entering the City of Mexico, and California Gold Mining.

"Brumidi was a decorative painter. Not only did he know the technical side of the craft, how to draw and paint large figures in distemper on the curved plaster surfaces; but he was the inheritor of the great Italian traditions which started with Raphael and Correggio, and were harmonized and codified by the later eclectic schools. He knew all the gods and goddesses of classical antiquity, their attributes and accessories, their floating, formless draperies, the way in which they should be grouped together, the scale on which they should be drawn to fit a given space, the architectural details neces-

sary to bind the whole together, and when to paint in colour, and when to give variety by working in monotint. While thus certainly a decorative painter, Brumidi was with equal certainty a very bad one. Even in Italy the school to which he belonged was worn out and every particle of life and inspiration had departed from it. Its practitioners put together the old materials according to the old formulas with no feeling, but with some skill. Brumidi and his compatriots who were associated with him — Capellano, Causici, Castigini, and the rest — lacked even this skill, being, according to the Italian standard, but indifferent workmen, and yet it is difficult to see what better could have been done at the time. The art commission appointed by Buchanan . . . criticized the work of the Italians and recommended the employment of native talent. But native artists would probably have done still worse, if they had been able to work at all, which is doubtful." "American Painting" by Samuel Isham.

The system of acquiring statues and paintings, inaugurated by the early Congress, has continued till the present day. When the wings of the Capitol extension were completed, their decoration was carefully considered by T. U. Walker, the architect and M. C. Meigs, the superintendent. The determination to employ native talent, shown in the

later commissions for sculpture, prevailed also in the department of mural painting, and William H. Powell and James Walker were selected to make the battle scenes which are to be found on the east and west stairways of the Senate wings.

Not very long after the extension was ready for decoration, Congress provided for the appointment of a committee of artists to select and supervise the character and installation of the paintings and statues. This resulted in the appointment of the first art commission created by the government. It was appointed by President Buchanan and consisted of Henry K. Brown, sculptor, James R. Lambdin, portrait painter, and John F. Kensett, landscapist. The commission organized on June 1, 1859, submitted its only report on February 22, 1860.

The commission recommended the employment of American artists to do the work, and the selection of subjects from American history for the motive of the decorations. Brumidi was criticized for painting the rooms in the style of the loggias of Raphael, and the baths of Titus and Pompeii, as well as for his foreign treatment of American subjects. The detailed recommendations of this commission are interesting, though little intelligent consideration has been shown to the report.

The paper covered the whole ground of the Capi-

tol, made many valuable suggestions, and spoke a word in disfavour of public competitions, as repugnant to artists of the first rank, and deemed it "respectful and proper to award to such artists as have achieved a national reputation, commissions for works for which their talents have fitted them." Finally they recommended the establishment of an art commission to be the channel for the distribution of all appropriations to be made by Congress for art purposes; and "who shall secure to artists an intelligent and unbiassed adjudication upon the designs they may present for the embellishment of the national buildings."

The lack of intelligent and continuous supervision in the selection and installation of decorations is immediately felt when passing through the Capitol. The few artistic results are marred or ruined by the inharmonious colour or scale of objects in relation to their surroundings; and the faults which these early commissioners feared have grown with years.

The first painter to work upon the decorations of the Capitol was John Trumbull (1756-1843), who made four of the eight large historical panels in the rotunda. The commission was given to him in 1816, and the pictures, completed in 1824, were placed in 1827.

Colonel John Trumbull was an interesting revolu-

tionary character, and a strong factor in the early art of our country. His taste for drawing developed young, and had already manifested itself when he joined the army, as adjutant, upon the outbreak of the Revolution. He was made aide-de-camp of General Washington in the first year of the war, and in the succeeding year, 1776, he was made deputy adjutant general of the northern department, under General Gates. Dissatisfied with the date of this commission, and disgusted by the promotion of some junior officers, he retired from service, in the spring of 1777, and resumed his art studies. His love for military life had not left him, however, and when, in 1778, a plan was formed for the recovery of Rhode Island from the British, he joined General John Sullivan during the enterprise, as volunteer aide-de-camp. In May, 1780, he sailed for France, whence, after a short stay, he went to London with a letter from Benjamin Franklin to Benjamin West. Here he was arrested for treason, at the time of the execution of Major André, on the charge of being a spy; but, by the kind aid of West and Copley, who became surety for him, he was released, after an imprisonment of eight months, in the Tower, on condition of leaving the country.

Enthusiastic in his estimate of the consequences of the Revolution, and of the future greatness of

his country, he was deeply mortified at the impossibility of attaching his name, in a military character, to the glories of war; but, having a talent for drawing, Colonel Trumbull began to cultivate it, hoping to bind his name to the great events of the time by becoming the graphic historiographer of them, and of his early comrades.

When the close of the war enabled him to return to England, he resumed his studies with West, and in 1786 produced, in London his first considerable historical work — "The Death of General Warren, at Bunker Hill."

John Adams was then United States Minister to London, and Thomas Jefferson held the same appointment in Paris. The artist was known to both and they encouraged his scheme to paint pictures commemorative of the principal events of the Revolution. He was careful to make faithful portraits, as well as accurate details of the arms, dresses, and manners of the time, with all of which he had been familiar.

The original paintings which he made were of small size suited to the use of the engraver; and several of the compositions were immediately studied and prepared for the introduction of the intended portraits. Jefferson and Adams were both painted before they returned from their embassies, in the small picture of the Declaration of Inde-

pendence, from which the work in the rotunda was copied.

In the autumn of 1789 the artist, who had achieved some place and reputation in Europe, returned to America, to pursue his patriotic work. He found Washington, and many other distinguished characters, in New York, then the seat of government, and having procured their portraits in the several compositions for which they were intended, he travelled through various parts of the country from New Hampshire to South Carolina, in search of others, and, in 1794, had nearly completed the collection of portraits, views of places, and all the various data necessary to the execution of his plan.

At this time his work attracted so much attention that it was proposed to employ him to execute the entire series for the nation; but this proposal failed to be carried into effect because there was no building suitable for their reception, and also in consequence of a doubt as to whether Congress had the right to appropriate public money for such a purpose.

The French Revolution here intervened, and attention was diverted until the year 1816, thirty years after he had made the "Bunker Hill," when Congress passed a resolution authorizing Trumbull to execute four of the works now in the rotunda.

Had not the preparatory steps been taken, the work would have been impracticable, for, even at that early date, most of the characters in the pictures were dead; while scenes, dresses, arms, and manners had all changed, and it would have been impossible for the pictures to have been painted with that authenticity and truth which give to these works their peculiar value.

Trumbull offered a wealth of possible subjects, for which he has secured the data, from which the following were chosen; "The Declaration of Independence," "The Surrender of Burgoyne at Saratoga," "Cornwallis' Surrender at Yorktown," and "Washington Resigning his Commission."

The most familiar of these paintings is the "Declaration of Independence," many times engraved, notably by Asher B. Durand. It includes forty-seven portraits, while the room is copied from that in which Congress held its sessions at that time — "such as it was before the spirit of innovation laid unhallowed hands on it and violated its venerable walls, by modern improvement, as it is called."

As to the portraits included, Mr. Trumbull advised with Jefferson and Adams, who declared that the signatures of the original act should be the general guide; but that portraits ought to be admitted of those who were opposed, and of course

did not sign, such as John Dickinson of Delaware, author of the "Farmer's Letters," the most eloquent and powerful opposer of the measure. They particularly recommended that the artist should, where possible, obtain his portrait from the living person and that, when that was impossible, he should then take the likeness from the best portrait extant; that no ideal representation should be introduced, since the incluson of some doubtful portraits might throw discredit upon all.

For this canvas, Adams was painted in London, Jefferson in Paris, Hancock and Samuel Avery in Boston, Edward Rutledge in Charleston, South Carolina, Wythe at Williamsburg, Virginia, Bartlett at Exeter, New Hampshire, etc.

In order to give variety to his composition, Trumbull found it necessary to depart from the usual practice of reporting an act, and has made the whole committee of five advance to the table of the president, to make their report, in place of having the chairman rise in his place for that purpose.

The painting of Burgoyne's surrender represents the general attended by General Phillips, and followed by other officers, arriving near the marquee of General Gates. The general has advanced a few steps from the entrance to meet his prisoner, who with Phillips has dismounted and is in the act of offering his sword; this Gates declines to receive,

and invites them to enter and partake of refreshment. A number of the principal officers of the American army are assembled near their general.

The confluence of the Fish Creek and the North River, where the British left their arms, is shown in the distance; the troops are indistinctly seen crossing the creek and the meadows under the direction of Colonel Lewis; they disappear behind the wood, which serves to relieve the three principal figures in the composition.

Officers on horseback, American, British, and German, precede the head of the column and form an interesting cavalcade, following the two dismounted generals and connecting the different parts of the picture.

The surrender of Cornwallis at Yorktown, October 19, 1781, represents the moment when General O'Hara and other officers of the British army, conducted by General Lincoln, are passing the two groups of American and French guards, and entering between the two lines of victors. By this means the principal officers of the three nations are brought together, so as to admit of distinct portraits.

In the centre of the painting, in the distance, are seen the entrance to the town with the captured troops marching out, following their officers, and

also a distant glimpse of the York River, and the entrance of the Chesapeake Bay, as seen from the spot. The portraits of the French officers were obtained in Paris in 1787, and were painted from life in the house of Thomas Jefferson, then minister to France, from the United States. The picture contains thirty-four portraits.

The resignation of General Washington, at Annapolis, December 23, 1783, makes an impressive picture, and contains an excellent portrait of Washington. After taking an affectionate leave of his old comrades at New York, General Washington proceeded to Annapolis, where Congress, the very shadow of a government, was then sitting, and resigned his commission into the hands of twenty-three powerless men, divested himself of all authority, and retired to private life.

Thomas Mifflin, then president of Congress, had been his first aide-de-camp, and Trumbull had been his second.

Thirty-six portraits are introduced, including, amongst the spectators, Mrs. Washington and her three grandchildren, and the two aides-de-camp, who accompanied Washington to Annapolis — Colonel Benjamin Walker and Colonel David Humphries.

As an artist, Trumbull suffers by being known by these, his poorest works, painted late in life, and

of mediocre quality. Yet he must be remembered gratefully for his unselfish patriotism, as the first American painter to depict American historical subjects without promise of pecuniary reward. So poorly was he paid for his work that he gave his whole collection of paintings to Yale College for an annuity of $1,000 upon which to exist; and by this collection alone can his ability be properly measured.

He had originality of design, but was an unequal, though ofttimes skilful, draughtsman. He saw clearly out of but one eye, owing to an injury sustained in childhood. That this defect may have affected his drawing seems reasonable, since it is recorded that Stuart once remarked of a drawing by Trumbull, that it looked as though it had been painted by a man with one eye. Though Stuart was a warm friend of Trumbull, and his fellow student in the studio of Benjamin West, he had not known of the other's affliction until this remark brought it out, Trumbull being much offended at the supposed allusion to his infirmity.

Trumbull was at his best as a painter in little. The miniature heads in his small historical paintings are extremely clever and the composition was quite perfect. While these may be studied most intelligently at Yale, the two miniatures of George and Martha Washington, to be found in the Old

National Museum building, amongst other historic relics are superb examples of Trumbull's art.[1]

The rotunda contains eight of these panels, decorated with memorable scenes in the history of the continent and of the United States. Trumbull, as we have seen, made four; the remaining four were the work of John Vanderlyn, W. H. Powell, John G. Chapman, and Robert Weir, whose subjects were the "Landing of Columbus on San Salvador," "Discovery of the Mississippi," "Baptism of Pocohontas," and "Embarkation of the Pilgrims from Delfshaven, July 22, 1620."

We have seen, in the chapter relating to the Corcoran Gallery, how Morse missed a chance to make one or more of these panels. Vanderlyn was a second applicant for the work, and between him and Trumbull an animosity, roused by the award of Trumbull's handsome commission, arose. Trumbull, undoubtedly, had more political influence, in the special sense of the word, than Vanderlyn, and knew how to use it, but, in all fairness, the commission was his due on his apparent merits and his elaborate equipment of sketches and studies. Van-

[1] These miniatures painted in oil, upon wood, were executed from life during the period 1792-1794, when the artist spent much time at the Executive Mansion in Philadelphia, engaged in painting his full-length portrait of the president. They are in the original frames and were purchased from the Lewis heirs, in 1878. Soft, beautiful, and exquisite, they are very characteristic of Trumbull's style in miniature.

derlyn, however, felt himself the better painter, having had a sound training in France and being in the height of his powers, while Trumbull's skill was on the decline.

With his failure to receive the commission came a succession of vicissitudes, followed by real poverty, suffered in seclusion in his native Kingston. Finally, in 1842, toward the end of his life, Congress, urged by his friends, employed him upon one of the remaining panels, but the recognition came too late to Vanderlyn. Long inactivity had diminished his skill. He went to Paris to execute the work, from whence came a report that, while the conception and design were his, the painting itself advanced under the hand of a clever young Frenchman, whom Vanderlyn had employed. The appearance of the decoration bears out this theory.

The panel awarded to Powell had, in the original contract, been given to Henry Inman, who died without having commenced the painting. Trumbull received $32,000 for his four panels, Chapman, Vanderlyn, and Weir, $10,000 each, and Powell was paid for his $12,000.

Before the commencement of the Capitol extension, the large paintings for the rotunda were finished with the exception of the panel awarded to Inman. The "Discovery of the Mississippi" was placed in 1855. After the employment of Green-

ough and Trumbull no commissions were given to either foreign sculptors or painters, with the exception of Brumidi, as has been related.

A semi exception, again in the department of fresco, is the painting on the wall of the landing of the west stairway, by Emanuel Leutze, who is counted as an American artist, though, as we have seen in the chapters on the Corcoran Gallery, he was of foreign birth and educated at Düsseldorf.

The painting has for its legend Bishop Berkeley's line: "Westward the star of the empire takes its way." For its physical accuracy Leutze was conscientious enough to make a trip to the Rocky Mountains for his scenery, and another to Germany to consult Kaulbach on the best methods of fresco painting.

The painting is done directly on the wall. The basis is a thin layer of cement of powdered marble, quartz, dolomite, and air-worn lime; water colours are applied on this cement and fixed by a spray of water glass solution, a method that commends itself, as the surface thus prepared can be worked over, a thing almost impossible in ordinary fresco.

"Westward Ho!" was ordered by General Meigs, July 9, 1861, and completed in 1862. It represents in a large, restless composition, a scene in the Rocky Mountains, amidst whose defiles passes

a caravan of immigrants — pioneers with their wagons and camping outfits. The caravans are led by oxen, preceded by cavaliers; and the idea presented by the picture is the opening up of the west. The decoration covers the whole wall, is an effort ambitious rather than successful, and cost the government $20,000.

In the predella, under the picture, is Bierstadt's "Golden Gate," and in the borders are portraits of Daniel Boone, the pioneer of the southwest, and Captain William Clark, of the Lewis and Clark Expedition to the Columbia, 1803-1806.

The great mass of historical paintings in the Capitol belong to that variety of picture which records dry statistics, to the exclusion of artistic interest. "The Battle of Chapultepec" was painted by James Walker, in 1862, and is to be found on the west stairway of the Senate wing. Guides are fond of telling that Walker was present at the battle, though he does not seem to have been impressed by the spirit of his theme. The picture was intended for the room of the Committee on Military Affairs, a location more suitable than its present one.

"Battle on Lake Erie," by William H. Powell, was completed in 1871, and hangs on the east stairway of the Senate wing. It illustrates the dramatic incident of the transfer of Commodore Oliver

Hazard Perry from the disabled flag ship, *Lawrence,* in the midst of the battle, to the *Niagara.*

Our two early landscape painters, Albert Bierstadt and Thomas Moran, are represented by two large canvases each, purchased at fabulous prices by the government in the early seventies. The landscapes by Bierstadt ornament the members' retiring rooms, behind the House lobby, and represent "The Discovery of the Hudson by Hendrik Hudson, in 1609," and "Expedition under Vizcaíño Landing at Monterey, in 1601." These are careful studies of eastern and western views in which there is little to rouse enthusiasm.

"The Grand Canyon of the Yellowstone," and "Chasm of the Colorado," by Thomas Moran, were placed in the Capitol in 1873, and are located in the Senate lobby. Of all the landscapes which the Capitol conserves these stand preëminent as combining with fidelity of historical fact, the element of art. Thomas Moran is a later man, and though his wonderful facility of hand gives him a certain affinity with Bierstadt and other seekers for nature's marvels, he has a wider knowledge of painting, and draws his inspiration quite as much from Turner, whom he admires extravagantly, as from the Hudson River School. "The Grand Canyon of the Yellowstone" is Moran's masterpiece. Dignified and noble in composition, admirable in colour, pa-

tient and beautiful in rendering, and fine in design, it typifies the best of its kind. The canvas is signed and dated, Thos. Moran, 1872.

The "Chasm of the Colorado" is less successful as a unit, but deals wonderfully with a subject staggering in its vastness. There is no other living painter that could do it now. Moran's work is the consummation of the style of painting bred with the western explorations.

In the Senate lobby is also preserved an interesting study of "Table Rock, Niagara," or "Niagara in Winter," by Regis Gignoux, presented by Mrs. Charles Carroll in memory of her husband. Gignoux was the only direct instructor of Inness. He was a Frenchman, born in Lyons, studied at the Beaux Arts and under Delaroche, and came to America in 1844. He was elected a member of the National Academy of Design and was the first president of the Brooklyn Art Academy. He returned to France in 1870, after enjoying a great vogue in this country.

CHAPTER XXV

HISTORIC PORTRAITS

The Capitol's widest field, as an artistic treasure house, is in the department of historic portraiture. There are hundreds of portraits in the various rooms, corridors and halls, depicting the personages of the nation; and of these hundreds not a few are masterpieces.

Amongst the first to be installed were the full-length portraits of Lafayette and Washington, which are placed one on each side of the Speaker's chair in the House of Representatives.

While of all the well-known portraits of the distinguished French general, this one by Ary Scheffer (1795-1858) is the least pleasing, there is about it a fine flavour of sincerity and age, a quaintness of physiognomy and pose, that give to the canvas both character and distinction that class the portrait amongst the élite of the government's possessions.

In Morse's "Lafayette" in City Hall, New York, in Sully's presentment of the general, in Independence Hall, Philadelphia, there is a kind of

humour, an appreciation of the French *ésprit* of the sitter, which has not revealed itself to the sober vision of Scheffer. All three portraits present the marquis in civilian costume, but while Sully and Morse depict a stylish fit and elegance of garment, denoting a man not indifferent to the expressive charm of outward apparel, the Dutchman portrays a less finished man of the world, from whom the earthly fripperies have been expunged.

The portrait is impressive and dignified. The head is well painted, the pose simple, with a certain archaic stiffness. It was executed by order of Lafayette and presented by him to Congress, on the occasion of his second visit to the United States, in 1824.

Ary Scheffer, though born in Dordrecht, was counted a Frenchman, before the civil law, because under the name of the Bavarian Republic, his birthplace was within the limits of the new French Departments. Hamerton makes the following just analysis of his contribution to art:

"Scheffer, as an artist, owes his rank, almost entirely, to the elevation of his feeling. His drawing is usually correct, and his taste refined; but his colour is bad, and though his handling is neat, from much practice, it has no artistic subtlety. The excellence of his personal character had some concern in his success. . . . He will be remembered as an

PORTRAIT OF LAFAYETTE
By Ary Scheffer

artist of high aim and pure sentiment, and a man of more than common political conviction and fidelity, but his influence upon art has been slight, and will not be durable."

The portrait of Washington that hangs pendent to Lafayette, in the House of Representatives, is a copy of the Stuart so-called Lansdowne portrait, made by John Vanderlyn.

The lobby of the House of Representatives contains an interesting series of portraits of speakers of the House, including a few fine works of art.

Amongst the oldest portraits here assembled is that of Henry Clay, by Giuseppe Fagnani (1819-1873), a Neapolitan artist of marked ability, who came to this country, in 1851, and lived in New York. His career as an artist was that of a kind of court painter. He painted the Archduke Charles of Vienna, and in 1842 accepted an engagement from the queen regent of Spain, Maria Christina, to make album portraits of the distinguished persons who shared her exile. While occupied upon this work, he met Sir Robert Peel and Sir Henry Bulwer, with whom he came to New York. He identified himself with our country by his marriage to an American.

Fagnani's portrait of Henry Clay is considered one of the best that was made of that eminent statesman. It is an oval bust, emphasizing the keenness

of eye and the spare frame of the sitter, dominated by the high brow so characteristic of his intellectual face. The workmanship is refined without losing force, and a whimsical personality animates the whole with an insistence that commands attention.

Robert Winthrop, by Daniel Huntington, is an impressive and dignified portrait of the Massachusetts statesman, who was speaker of the House from 1847 to 1849. He served Congress for ten years with much distinction, maintaining the reputation he had already acquired in the Massachusetts state legislature, as a ready debater and accomplished parliamentarian; adding to it by a series of impressive speeches upon public questions, many of which are still consulted as authorities. Toward the end of his life he became famous as a favourite orator of great historical anniversaries.

The portrait of Joseph B. Varnum, of Massachusetts, is another of those charming delineations of old men from the sympathetic brush of Charles Loring Elliott. The flesh painting, the white, silky hair, the refinement of pose, bespeak the character of the sitter, and the appreciation of the painter. Varnum was a member of the House from 1795 to 1811, during which time he was chosen speaker two terms, from 1807 to 1811, being the immediate predecessor of Henry Clay. From 1811 to 1817

PORTRAIT OF THOMAS B. REED
By John Singer Sargent

he was senator from Massachusetts, being elected in opposition to Timothy Pickering, and he was president, *pro tempore* of the Senate, and acting vice-president of the United States from December 6, 1813 to April 17, 1814.

These two portraits, together with a third, of Nathaniel P. Banks, by Robert W. Vonnoh, were presented to the collection by the State and citizens of Massachusetts. The latter is an admirable canvas, of the strongest period of Mr. Vonnoh's portraiture. It is a virile characterization, with life, dramatic action, and rugged strength.

John Singer Sargent's portrait of Thomas B. Reed, of Maine, was presented to the House by Henry Cabot Lodge and others. The head is boldly painted in Sargent's most serious style, dealing admirably with the smooth contours, and rich masses of form presented, while the painting of the eyes commands special attention.

In the corridor above the east stairway of the House wing, are three interesting portraits: a full-length of Henry Clay, by John Neagle; Charles Carroll, by Chester Harding (?); and Gunning Bedford, attributed to Charles Willson Peale. According to some authorities the portrait of Charles Carroll is attributed to Sully.

The portrait of Henry Clay, by Neagle, is signed and dated John Neagle, 1843. The canvas is more

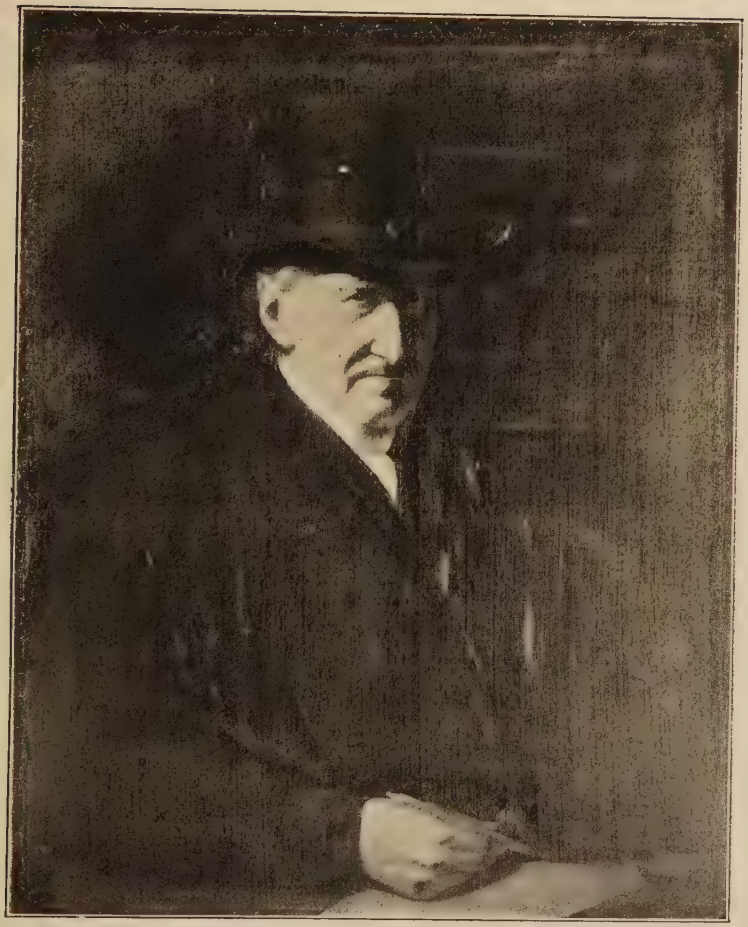
quaint than artistic, and depicts Clay as a gaunt personage, surrounded by many symbols suggestive of his life; a flag, a globe, cows, ships — the whole relieved against a stormy sky. His attitude is one of attenuated grotesqueness. The picture is well known through engravings.

In the main Senate corridor are several fine things: a portrait of Thomas Jefferson, by Thomas Sully; a replica of the famous Athenæum portrait of Washington, by Gilbert Stuart[1] (called the Thomas Chestnut painting); two excellent portraits of John C. Calhoun and Henry Clay, by H. F. Darby; and, over the west stairway, the full-length portrait of Washington, by Charles Willson Peale, referred to amongst the posesssions of the National Gallery.

Of these the most distinguished is the portrait of Henry Clay, by H. F. Darby, which depicts the statesman as he appeared late in life. This splendid portrait is well drawn, lifelike, dignified and strong, with something of the solidity of Couture about it. Clay seems about to speak; he is an old man, carefully dressed and wears a black neck cloth. His precise air has become fixed.

The portrait of John C. Calhoun also shows

[1] A second replica of the Washington portrait, painted for Edward Pennington, hangs in the room of the Senate Committee on Finance. It is in bad repair and shows evidence of injudicious cleaning.



PORTRAIT OF THE ARTIST
By Benjamin West

Darby to have been a painter of distinction and ability.

Several distinguished portraits may be discovered by an invasion of the various committee rooms. A reserved and dignified portrait of Benjamin West, at an advanced age, painted by himself, hangs in the room of the Senate Committee on Library. It was bought by the government in 1876, for $500. West wears a red coat and a high hat, and holds in his hand the crayon, indicative of his profession, while before him, on the table, lie a sheet of drawing paper and an open knife. He is smooth shaven, about the mouth and chin, with gray hair and light side whiskers. The face looks out from the canvas intently and the eyes are keenly alert; the mouth is firmly closed and reveals, in its narrow lines, determination and character; the hand is most expressive. The painting is dry, the arrangement handsome and dignified, and the light is concentrated upon the right side of the face, throwing the rest of the canvas into a general envelopment, similar to the effects insisted upon by Rembrandt. The canvas has quality and a most professional finish.

A portrait of Henry Laurens, by John Singleton Copley (1737-1815) hangs in the room of the Senate Committee on Finance. Though not a convincing Copley, the portrait is a powerful one, de-

picting the staunch patriot with the steadfast look of man determined to do or die. He is posed against a red curtain. At the upper left hand corner of the canvas is this inscription: "Hon. Henry Laurens, Pres. of the American Congress. Painted 1781, while in the Tower." In his left hand the sitter holds a letter upon which is written: "I have acted the part of a fait(hful) subject; I now go resolved still to labour for peace at the same time determined, in the last event, to stand or fall with my country. I have the honour to be, Henry Laurens."

The portrait must have been painted in 1780 or 1781; for it was during that time that Laurens was imprisoned in the Tower. The facts of his incarceration were these: In 1779 he was appointed minister to Holland, to negotiate a treaty that had been officially proposed to William Lee by Van Berckel, pensionary of Amsterdam. He sailed on the packet, *Mercury,* which was captured by the British frigate, *Vestal,* off Newfoundland. Laurens threw his papers overboard; but they were recovered, and the object of his mission was disclosed. The refusal of Holland to punish Van Berckel, at the dictation of Lord North's ministry, was instantly followed by war between Great Britain and that country. Laurens was taken to London, examined before the privy council, and im-

prisoned in the Tower, on October 6, 1780, on suspicion of high treason. He was held for nearly fifteen months, and was badly treated; but acted with great courage and nobility. He was ill when thrown into prison; but no medical attendance was provided, and it was more than a year before he was allowed pen and ink to draw a bill of exchange to provide for himself. But he obtained a pencil and communicated freely with the outside world.

When his son John appeared in Paris, in 1781, to negotiate a loan with France, Laurens was informed that his confinement would be the more rigorous because the young man had openly declared himself an enemy to the king and the country. Laurens was advised to recommend his son to withdraw from his commission, in hope of gaining favour at the British court, but he proudly declared that his son was a man who would never sacrifice honour, even to save his father's life.

Edmund Burke was his friend, and there were others who showed him attention during his imprisonment. He twice refused offers of pardon conditional upon his accepting service in the British ministry. In the end he was exchanged for Lord Cornwallis, and commissioned by Congress one of the ministers to negotiate peace.

The famous medallion portrait of Washington

surrounded by a wreath of oak leaves and inscribed, *Patriæ Pater,* which hangs in the vice-president's room, was painted by Rembrandt Peale, from sketches of Washington, made by the painter, in his early youth, combined with a study of the Houdon statue and existing portraits of the president. This is claimed to be the original, and was purchased by Congress in 1832, for $2,000. A replica of this portrait belonged to Joseph Harrison, and came into the possession of the Pennsylvania Academy of the Fine Arts, in March, 1912, when the estate of Mrs. Harrison was settled, being one of a number of pictures bequeathed, conditionally, by her to the institution.

A companion portrait to this is that of Chief Justice Marshall, by Rembrandt Peale, hanging in the robing room of the Supreme Court. The arrangement is identical with that of the Washington portrait, and the latter is inscribed, *Partiæ Judiæ.* This picture was presented, in 1873, by Salmon P. Chase.

CHAPTER XXVI

THE LIBRARY OF CONGRESS

THE decorations of the Library of Congress furnish a *résumé* of the status of decorative painting and sculpture in America at the time of its erection. Its spacious halls and corridors, its elaborate exterior, furnished opportunity for the activities of most of the promising painters and sculptors of the epoch, and in providing a forum for the artistic genius of our country, the Library suggests a parallel with the Hôtel de Ville in Paris, to the beauty of which so many contemporary French decorators have contributed. If results in Washington do not approach those of the French capital, the intention is at least a fine one and has brought to light several enduring masterpieces, including the *chef d'œuvre* of the whole city — Bartlett's "Michael Angelo."

The Library of Congress has been endlessly criticized, from the time of its inception, in 1888, until the completion of the structure, in 1897. In extenuation of its over vividness of colour, its too lavish use of gold leaf, the claims of posterity have been

speciously urged, and the example of the well toned walls of Pompeii, faded, we are assured, many times from their first brilliancy, has been cited to prove what time may be expected to make of these rather crude beginnings.

But while the cognoscenti deplore the exuberance of its ornament, its over done and pretentious decoration, the Library continues to be the admiration of the people, who find unending interest in its sumptuous gorgeousness of line and colour; and the delight of the student, to whom the manifold practical advantages of this vast treasure house of books, outweigh all æsthetic short comings of purely visual import.

In creating this somewhat rococo ensemble, about forty American artists were employed. The original architectural plans were prepared by the firm of Smithmeyer and Pelz; while the actual building, as it stands, is the design of General Thomas Lincoln Casey.

The drawings for the interior architecture and scheme of decoration in the building are the work of Edward Pearce Casey, an architect of New York, who completed his studies at the Ecole des Beaux Arts. Commissions for mural and sculptural decorations were given out under Mr. Casey's general direction. His personal work in designing the principal interiors of the Library was enormous,

and to him is due the general colour scheme, followed in the harmony of the individual decorations.

The greater part of the mural paintings were executed on canvas, in the different artists' studios, and, when completed, were fixed to the wall by a clever process, which consists of applying a thin bed of composition, of which white lead is the principal ingredient, to the wall or ceiling, and rolling on the canvas. In this manner the decoration is fastened smoothly and securely to the wall.

This process is successful when applied to a flat space, but presents great difficulty when the surface to be treated is curved. In only one case in the Library has the French system of goring the canvas, to make it fit a concave surface, been adopted. In the large decorations, such as Maynard's ceiling in the southwest pavilion, where the surface is a section of a sphere, and Blashfield's work in the central rotunda, both artists executed their designs in place directly on the walls, and spent months, with their assistants, working in the building.

Edwin H. Blashfield's decorations may be considered the most important of the paintings in the Library, and occupy the most favourable and conspicuous situation, constituting indeed the culmination of the interior of the vast dome, itself the most imposing and harmonious feature of the whole

structure. The Blashfield decorations consist of two parts: "The Progress of Civilization," confined to a zone or belt below the lantern of the dome, and "Human Understanding," which fills the crown of the lantern.

The crown of the lantern consists of a circular, concave ceiling, and the decoration includes three figures. Human Understanding is represented by a female figure, floating among clouds of white and gray. She lifts her enveloping veil and looks upward from finite achievement, as expressed in the figures of the belt, to what is beyond. She is accompanied by two nude figures of boys, or genii, who float at her sides, one holding a closed book, in token of the end of all things, and the other beckoning to the figures below.

The zone to which is confined the other fresco, is about one hundred and forty feet in circumference, and surrounds the eye of the lantern, at a height of about one hundred and twenty-five feet from the floor of the rotunda. It contains twelve seated colossal figures, each ten feet high, alternated with twelve cartouches or tablets, inscribed with the names of the nations or epochs which have contributed to the evolution of civilization. Under each figure runs a banderole or streamer, with an inscription referring to the special contribution of the country or epoch represented by the figure above.

The wings of the figures, by overlapping, make an important feature of the decorative mass of the composition, by unifying its component parts.

The painter, in his conception of the decoration has observed a certain formality of design, well suited to the structure to which it is applied. The figures are divided into four triads, of which the central figures are relatively rigid and the drapery principally white. The side figures lean toward the central ones, and their drapery is of darker tints. Egypt, Judea, Greece, Rome, Islam, Middle Ages, Italy, Germany, Spain, England, France, and America are the twelve figures typified, and in their characterization the painter has introduced the features of several personages, more or less famous, which lends interest to the whole. Thus, the Middle Ages, contributing modern languages, bears the countenance of Mary Anderson; England, contributing literature, is a portrait of Ellen Terry; Germany, bringing the art of printing, carries the features of General Casey, the architect of the Library; while Abraham Lincoln's countenance dominates the features of America, whose contribution to civilization is science. In France (emancipation) the model for the face was the artist's wife, and a young sculpturess of New York is said to have inspired the physiognomy for the figure of Italy, bearing the fine arts.

The dominant colours of this decoration are white, bluish green and violet, with which colours the draperies of the figures harmonize, by gradations from white to violet tints, and the violet hues are shaded to yellow and orange. The composition is light in its general tone and carries with great effectiveness. The arabesque ornament of the dome, whose surface is filled with a system of square coffers, leads consistently up to the harmonious decoration, its crowning feature.

Immediately the eye falls below the dome, it enters the realm of confusion, created by overloaded decoration. The semicircular windows, each repeating the seal of the United States, and ornamented with the seals of forty-eight states and territories, disturb the background of the symbolic bronze statues, and destroy all chance for restful space. Every available spot is tortured with decoration.

In the vestibule, just before entering the great rotunda, are five tympana decorated by Elihu Vedder, which may be classed amongst the best of the decorations in the Library. The subjects deal with the "Government of the Republic," and the panels depict: Government, Good Administration, Peace and Posterity, Corrupt Legislation, and Anarchy. These lunettes showing the painter's capability and good judgment, are remarkable for

their fine conception, and their normal relation to their environment, by which they appear part of the wall to which they are affixed. Vedder's restrained, yet rich colour, his solidity of drawing, and finished beauty of design, are admirable, and nothing better in the way of fitness will be found in the Library.

John W. Alexander has embellished the larger vestibule of the entrance pavilion with a series of six panels picturing the "Evolution of the Book." The colour is pleasing and suitable, and the composition simple, if fragmentary.

On each side of the central stairway is a lateral gallery of which the south hall is decorated by Henry Oliver Walker, and the north hall by Charles Sprague Pearce. The subjects are respectively "Poetry" and "The Family." The north and south curtain corridors are embellished by Edward Simmons whose subject is "The Muses;" and Walter MacEwen, whose "Greek Heroes" are typical of his academic drawing and coldly classic style.

In the representatives' reading room are mosaic mantels by Frederick Dielman, symbolizing Law and History; while the "Pictorial Spectrum of Light" is the subject of the seven ceiling panels of this apartment, by Carl Gutherz. E. J. Holslag's idealization of Literature adorns the ceiling of the librarian's room.

The second floor contains in the north corridor George W. Maynard's panels depicting the Virtues; Wisdom, Understanding, Knowledge, and Philosophy by Robert Reid; and a series called "The Senses," by Reid, consisting of five hexagonal shaped panels in the ceiling. The east ceiling of the pavilion is devoted to George R. Barse, whose subject is "Literature," and W. A. Mackay, who depicts the Fates. The wall paintings are "L'Allegro" and "Il Penseroso," by W. B. Van Ingen.

The south corridor continues Maynard's Virtues (there are four on each side), and contains Frank W. Benson's four circular panels of the Seasons; while he has further embellished the ceiling with four symbolic Graces. In the west corridor Walter Shirlaw's ceiling paintings comprise a series of female figures idealizing the Sciences.

Kenyon Cox's decorations in the southwest gallery consist of two lunettes of the Arts and Sciences. In the opposite gallery corresponding spaces are decorated by Gari Melchers, with War and Peace.

The southwest pavilion is devoted to "The Discovery and Settlement of America," by George W. Maynard; while the northwest pavilion contains panels of Art, Music, Literature, and Science by W. L. Dodge. R. L. Dodge and E. E. Garnsey

have decorated the southeast pavilion with wall and ceiling paintings symbolic of the Four Elements; and the seals of the United States and the executive departments are the motives of the decorations in the northeast pavilion, by W. B. Van Ingen and E. E. Garnsey.

From the east corridor a stairway ascends to the balcony of the reading room. On the wall of the landing is Vedder's mosaic panel of Minerva.

The sculpture of the Library is equally comprehensive, and, on the whole, more effective. While in the mural decorations there are, if not too many abstract themes, at least too many similar ones, the subjects in sculpture do not repeat themselves. In the mural paintings the arts and sciences occur pretty frequently, while in the sculpture abstract subjects alternate with historical ones.

The bronze figures in the three niches of the fountain at the main approach are by E. Hinton Perry. In the niches of the principal façade are busts of Demosthenes, Dante, and Walter Scott, by Herbert Adams; Emerson, Hawthorne, and Irving, by J. Scott Hartley; and Goethe, Macaulay, and Franklin, by F. W. Ruckstuhl. The six figures in the spandrels, over the main entrance, are by Bela Pratt. The central doors are the work of Frederick MacMonnies, and those to the right and left are the design of Olin L. Warner, who died before they

were erected and whose work was finished by Herbert Adams.

The lamp bearers and other sculptures of the main stairway are by Philip Martiny.

In the central reading room are eight colossal figures set on pedestals at the top of the piers between the arches. They are: History, by Daniel Chester French; Art, by Augustus Saint Gaudens; Poetry, by J. Q. A. Ward; Law, by Paul W. Bartlett; Philosophy, by Bela L. Pratt; Science, by John Donoghue; Commerce, by John Flanagan; and Religion, by Theodore Baur.

Looking down from the railing of the gallery under the dome, stand sixteen bronze statues of characters distinguished in the several fields of learning and achievement represented by the symbolic statues. These are slightly over life size. They include: Shakespeare, by Frederick MacMonnies; Herodotus, by Daniel C. French; Columbus and Michael Angelo, by Paul W. Bartlett; Saint Paul, by John Donoghue; Gibbon and Moses, by Niehaus; Plato and Bacon, by John J. Boyle; Fulton, by E. C. Potter; Kent, by George Bissell; Newton, by Cyrus E. Dallin; Beethoven, by Theodore Baur; Joseph Henry, by Ruckstuhl; and Homer, by Louis Saint Gaudens.

This gallery contains the cream of the sculpture in Washington. MacMonnies' statue of Shake-

SHAKESPEARE
By Frederick MacMonnies

speare is considered the most original of all the sculptor's work, and stands out from the others as an unique archaic figure very significant of the epoch to which, historically, it relates. MacMonnies approaches the figure in a spirit of reverence, in his conception of the Bard of Avon, and, following the bust at Stratford, and the Droeshout portrait, approved by Ben Jonson, has imparted to his statue an austere and remote sentiment, well suited to the age and the personage represented.

The Elizabethan costume clothes the figure in its ample and richly designed folds, whose bulky fabrics and stiff lines contribute to the character of the work, and give style and distinction to the man. These accessories have been handled with skilful reserve; the heavy embroidery of the coat and doublet are kept in such low relief as to detract not at all from the desirable simplicity of the mass, thus handsomely enriched.

A letter from Mr. MacMonnies under date of July 27, 1912, contains the following extract pertaining to the statue of Shakespeare:

"In making this statue the question of the portraits, as to which likeness to follow, afforded keen interest.

"Up to the time I undertook the work, some sixteen years ago, the Chandos portrait or the Stratford bust had been accepted as the authentic likeness.

"I began by making a collection of all prints, drawings, and etchings of Shakespeare's head available, and came to the conclusion that the Droeshout engraving had been made either from life, as Ben Jonson quaintly suggests, in the folio dedication, or from a painted portrait made directly from life. Of all the portraits extant the Droeshout print seemed to me the only representation of a living personality. The others might have been imagined or concocted. So I followed it scrupulously, avoiding the conventionally graceful pose, in a graceful costume, and the vague head, usually adopted in statues of Shakespeare.

"I was much gratified recently to learn that the original painted portrait, which I thought had existed, had come to light in England, a few years ago, and had been accepted by able specialists on the subject, as the authentic and true likeness of Shakespeare.

"To me the less romantic and beautiful Droeshout portrait is far more convincing. It has a quaint charm, a strong personal character which the other lacks. It is a portrait of a man of the world, a sympathetic observer of life, and is far more suggestive of the great dramatist and thinker than the Chandos dandy, with flowing mustaches and beard."

Bartlett's "Columbus" is another splendid con-

CHRISTOPHER COLUMBUS
By Paul W. Bartlett

ception. In this robust, proud figure of the discoverer we feel the seer, the adventurer, and the hero. He has dressed carefully for a royal audience, in leather jerkin, short, puffed breeches, and upper sleeves, the tight lower sleeves falling well over the hand, silk clad legs, and a long, fur lined coat, widely turned back.

His well proportioned figure, full of life, enthusiasm and vigour is posed in a commanding attitude, and one feels his arguments to have been invincible. The face is of heroic mould, with broad forehead, deep set eyes and firm mouth, framed in long abundant locks. His right hand points to the untried route, and the unknown land, which he sees in an ecstatic vision. In his left hand is grasped the folded map, which has contained the substance of his argument, and now, with head thrown back, he makes his final stirring appeal, which will win Isabella to his cause.

The figure is dramatic and powerfully eloquent, while for its purely sculptural attributes the large masses of line and surface are treated broadly, while the ensemble is full of colour and freshness.

Fine as is the "Columbus," Bartlett seems to reach the zenith of his power in the more distinguished and immortal "Michael Angelo." This statue of the great master of the Renaissance takes precedence over everything else in the Library and

indeed may be considered the one great enduring masterpiece of the art of the whole city.

The statue of Michael Angelo dates back to 1898, one year later than the Columbus, and of the period immediately before the sculptor commenced the equestrian statue of Lafayette, in Paris. It marks, therefore, the very point of the sculptor's "arrival" in the fullest sense of the word.

A review of the life of Bartlett shows how everything led up to the production of this *chef d'œuvre* and how everything that comes after it counts as a definite achievement in the evolution of his career. Paul W. Bartlett was born in New Haven, Connecticut, the son of Truman H. Bartlett, of Boston, himself a sculptor. As a boy he went to Paris, with his mother, and came early to the attention of Frèmiet, who found him modelling in the garden of the house at Marly, near Paris, and criticized his work from time to time.

At the age of fourteen he made his entrée into the Salon, where he showed a bust of his grandmother, and in the same year he was admitted to the Ecole des Beaux Arts, where, in addition to the regular course of the atelier, he managed to attend the lectures on animal sculpture at the Jardin des Plantes, directed by Monsieur Frèmiet. Years of diligence followed, and at the age of twenty-two he showed his group of the "Bohemian Bear

Tamer," which reveals his early skill in the modelling of animal forms. This group won for the sculptor his first official recompense, and is preserved in the plaster, in the Chicago Art Institute, while the bronze replica is owned by the Metropolitan Museum. A little later the "Indian Ghost Dance," now in the Pennsylvania Academy of the Fine Arts, was made.

In the Salon of 1895, Mr. Bartlett made an extraordinary display of small bronzes: beetles, fishes, reptiles, and crustaceans, in which he developed his profound study of bronze casting in its most intricate forms, and his experimental study of the possibilities of patina, perfected to a marvellous degree, vieing with the skill of the old Japanese artists.

The commissions for the statues for the Library followed, and their success led to the award to Bartlett of the statue of Lafayette, for which the school children of America contributed $50,000, at the time of the Paris Exposition, of 1900. The completed statue, about which so much has been written, stands in the most coveted position in all Paris, the court of the Louvre, in that inner garden, facing the main entrance to the museum. The monument compares favourably with the few genuinely great equestrian statues of the world, amongst which it unquestionably takes its place.

The "Michael Angelo" easily dominates the other statues of the rotunda, by force of its strong, fine, sculpturesque quality, its tremendously vital character. The silhouette is fine from every vantage point; from the opposite side of the gallery, from the floor of the great reading room, or from the rear of the figure, where one is close upon it, the massive strength of the sculptural mass carries and convinces.

Bartlett's conception of the Florentine is original and truthful, bared of any traditional sentimentality, and portrays the sculptor workman, garbed in his leather apron, bearing in his horny hand a tool — yet the statue touches on the sublime. The head resembles the self portrait painted by the master, and expresses the thoughtful, vigorous, mighty, dominating factor of the Renaissance.

CHAPTER XXVII

PUBLIC STATUARY

THE first Equestrian statue to be executed and set up in the United States, after that of George III, demolished during the Revolution,[1] was the bronze group of General Jackson, hero of the War of 1812, which stands in the centre of Lafayette Square, Washington.

This statue, more by reason of its eccentric character than because of any virtues of sculpture, will hold its place in the affections of the people, as a kind of landmark intimately associated with impressions of Washington. Its oddity of pose, its absurd complexity of balance, coupled with Jackson's bizzare doffing of the hat, as if to show how easily he performs the difficult feat of holding on, and at the same time to take to himself the credit of the extraordinary pose of the horse by acknowledging the plaudits of the crowd, like any showman, are

[1] The statue of George III stood in the reservation called Bowling Green, near Fort George, at the foot of Broadway, New York. It was dedicated with suitable ceremonies August 21, 1770, and stood six years. It was destroyed at the outbreak of the Revolution, in July, 1776.

things indelibly fixed in childhood memories of the beautiful city.

The fact that the statue balances perfectly upon the hind legs of the horse appeals to the inherent love of a mechanical toy, which lurks in the make up of the soberest; while the story that the group was cast from cannon captured in Jackson's campaigns, stirs a strain of romance and satisfies the sense of the eternal fitness of things.

The statue was modelled by Clark Mills, an American sculptor, cast by him in his own foundry, and inaugurated, with imposing ceremonies on January 8, 1853, the thirty-eighth anniversary of the old hero's victory at New Orleans.

Clark Mills, the sculptor, was born in New York State in 1815. He had shown so much promise as a sculptor during a residence in Charleston, South Carolina, that a number of persons had contributed a purse to enable him to go to Europe to prosecute his studies as an artist. In pursuance of this project he was in Washington, on his way abroad, when some friends there persuaded him to forego his visit and undertake the design for the equestrian statue of General Jackson, then contemplated. Never having seen General Jackson or an equestrian statue, he felt a certain modest inadequacy, and at first declined the commission. But the idea working in his mind, he finally overcame his

scruples, and making a small model embodying his scheme for the statue, he showed it to the committee in charge, and it was promptly accepted.

A contract was made for the sum of $12,000, the bronze to be furnished by the committee, and, in two years, Mills produced a plaster model, and after waiting nearly nine months, Congress appropriated the old cannon captured by General Jackson, and under various disheartening circumstances, the breakage of cranes, the bursting of furnaces, and six failures in the body of the horse, he finally triumphed.

Mills was solely self taught, having originally been a plasterer by trade. Both the conception and modelling of the statue were entirely his own work, and the task of casting it in bronze was performed by him, all the ingenious appliances necessary therefor being of his own invention and construction.

Mills claimed that the steed was modelled, prancing attitude and all, directly from nature, as he had taught the horse to rear and remain in that position for some time. As to the rider, it was conceded by those who remembered the old hero, that the likeness of Jackson is both faithful and spirited. One conspicuous defect is the lack of sufficient size to give it impressiveness.

The sculptor claimed as one of the merits of the statue that its natural equipoise was absolute; that

is, that the centre of gravity had been so perfectly attained, in the position of the horse and its rider, that the group would rest securely on the hind feet of the rearing charger, without any support or fastening whatever.[1]

A statue of Philip IV of Spain, erected in Madrid about the middle of the seventeenth century, and still standing, in one of the finest squares of that city, has the same equipoise. History records the interesting fact that the horse of this group was modelled by Tacca, the Italian sculptor, from drawings made by the great Spanish painter, Velasquez, and that Galileo utilized his scientific knowledge in giving it the proper balance.

Mills' statue was so original, and appeared, to the authorities in Washington, so skilful a performance, that Congress added $20,000 to the $12,000 already paid to the sculptor; and soon after voted him $50,000 for an equestrian statue of Washington, a feeble effort erected in the square of that name, in the city, which arouses not even curiosity.

Another early maker of equestrian statues was Henry K. Brown (1814-1886), the author of that splendid mounted figure of Washington, in New York, which holds its place as one of the finest

[1] The group is, however, for safety against the possible effect of high winds or other disturbing or mischievous causes, bolted to the base, through the hind feet.

equestrian statues in the world. Horse, rider, and pedestal of this dignified and impressive statue place Brown as a man of great and rare attributes, and it is interesting to know him to have been the instructor of Ward, as Ward was again the friend, if not the direct instructor, of Bartlett.

Brown's early struggles with poverty resulted in habits of diligence that laid the foundation for the very serious study which he did when his chance came to visit Italy, where his real artistic life began. The "Washington" is his masterpiece. Of it a fellow sculptor [1] wrote: "The sum of all his mental powers seems to have been expended in this one glorious effort, which will be a pattern and guide to the profession for all time; for in it are honesty, truth, and dignity, and none of the straining after effect that eats up the soul of the artist and destroys his love of the noble and the true. Standing in front of this statue one appreciates the dignity and the grandeur of the man that it represents. The statue tells of the sincerity and honour of the artist."

It seems scarcely fair to speak of Brown's contributions to the statuary of Washington, without referring first to this great work, which fully represents him, whereas the groups and figures in the capital city are but pale reflexes of his just powers.

[1] Frank Edwin Elwell.

The well known "General Winfield Scott" erected in 1874, in Washington, is, however, a dignified figure, well seated upon a quiet and realistic steed. As a whole it is not happy as a work of art. The horse does not possess the points usually looked for in a commander's charger, and this might well be expected when it is understood that it was modelled from a thoroughbred mare. The animal is not only of too light and delicate a style for the purpose indicated, but also too slight in form and size to support the ponderous figure that mounts it. It has also been thought that the artist made a mistake in representing the general so late in life, when his form had lost the proportions of young manhood, instead of portraying him as he appeared at the culmination of his military career, the close of the Mexican War. This statue must be counted, however, one of the best of the equestrian groups in Washington. It was cast from the cannon captured in the Mexican War.

The equestrian statue of General George H. Thomas, by John Q. A. Ward (1830-1910), is the most spirited of its class in Washington, and has few rivals throughout the country. The artist's idea was to represent his subject as having suddenly checked the movement of his horse on the summit of a slight acclivity for the purpose of making an observation or overlooking the field of

action. This conception is admirably realized in the pose and expression of both horse and rider.

The statue suffers from being placed upon so high a pedestal; but its effect is striking, with something fine and free in the pose, as seen in silhouette against the sky. The statue has grace, elegance, and strength; it builds up and composes well; the sympathetic movement between the horse and rider is well understood, and the group is admirable in its freedom from the extravagant action noted in many of the statues of the character in the city. While it does not equal the sculptor's "Washington," in New York, it is yet a distinguished work, characteristic of the best of which Ward was capable.

Ward's monument to President Garfield, erected in 1887, stands in the grounds of the Capitol, and contains some of the sculptor's most accomplished work. The monument consists of a portrait statue of Garfield surmounting a tall base, about which are reclining three semi-nude figures representing the Student, the Statesman, and the Warrior. The figure of the president is perfunctory, and interest centres upon the three symbolic figures at the base, which are boldly conceived and powerfully modelled.

The four corners of Lafayette Square are dedicated to the memory of four foreign heroes of the

Revolutionary War: Rochambeau, Lafayette, Kosciuszko, and Baron Steuben. The most interesting is that depicting Lafayette and his companions, by Mercié and Falguière, two of the most famous French sculptors of their generation. The statue was erected by Congress, in 1890. Lafayette is represented in the costume of the Continental Army. America extends to him a sword. The other figures of the group are Rochambeau, Duportail, D'Estaing, and De Grasse. The modelling is fluently French, and the design and grouping suave and graceful, according to the foreign traditions.

Frederick MacMonnies' equestrian statue of General George B. McClellan occupies a superb situation at the highest point of Connecticut Avenue, and was erected in 1907, by the Southern Army of the Potomac and Congress.

Augustus Saint Gaudens (1848-1907) is represented in Washington by the famous Adams Monument, erected in Rock Creek Cemetery, to the memory of a woman who died, it is said, under tragic circumstances. This is one of the sculptor's works which reveals the development of his idealized figures of draped women. The Adams Monument consists of a heavily draped figure, which might be symbolic of Sleep or Eternity, but which has been called Grief and Death, seated upon a rough hewn

ADAMS MONUMENT: ROCK CREEK CEMETERY
By Augustus Saint Gaudens

block of granite, and leaning against a large, polished slab of the same material. This slab forms the centre of an hexagonal plot, about twenty feet in diameter, while opposite, and occupying three sides of the hexagon, is a massive stone bench. The whole is placed within a dense growth of evergreens, which completely screen the monument from view; an effective, if rather gruesome setting, which accentuates the mysterious and awesome character of the sepulchral figure.

Saint Gaudens has embodied his emotional idea in the form of a woman's figure, wrapped about in coarse drapery that shrouds her head, and falls in long, loose, heavy folds at her feet. The figure is in bronze, vigorous in modelling and compelling and forceful in its illusion of suspended animation. The effect is profoundly realistic. The theatrical setting detracts from serious consideration of the figure, and too much stress has been laid upon its literary and emotional side. Upon deliberate inspection, however, the statue reveals much sculptural strength and beauty of construction, under its heavy drapery, while the exposed arm and face are rugged and true in their relation to the whole.

The bust of Henry Lorenz Viereck, entomologist, is the unique work of Charles Grafly, in Washington. It is owned by the sitter. This bust, made

about 1908, is one of the most successful of that series of portrait busts commenced by the sculptor a few years ago, and including at the present time, many distinguished artists, doctors, and specialists in other fields. A collected group of these busts, shown recently[1] at the Saint Botolph's Club, in Boston, included portraits of the painters, DeCamp, Redfield, Schofield, Paxton, and Clymer, Dr. Louis Starr, Dr. Joseph Price, Mr. Viereck, and others.

In the department of portrait busts Grafly stands unrivalled in his generation. The head of Viereck is extremely typical of the quality and character of the sculptor's achievement. Founded upon the sound principles of construction, the bust is fascinating in the suggestion of colour; in the delicacy of the surface modelling; the unity of its forms, both structural and superficial; while the character of the sitter is given with sympathy and appreciation.

[1] February, 1911.

THE END

BUST OF HENRY LORENZ VIERECK
By Charles Grafly

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